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A SURVEY OF AMERICAN WOMEN'S UNDERWEAR AND FOUNDATION GARMENTS
FROM 1875 TO 1950

by

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CHAPTER I

INTRODUCTION

This survey is, in part, a review of the series of styles and the philosophies which led to the evolution of women's contemporary undergarments. Glimpses are presented of the factors which influenced the thinking and subsequently the style of dress or the fashion expression of the period. An attempt has been made to show some aspects of fashion which affect the amount and the style of underclothing worn. The relationship of underwear to the various influences--the reasons for wearing clothes, the ever-omnipotent power of fashion, and the effect of world affairs--is also presented.

It is hoped that this survey may contribute a deeper insight into the relationship of the fashion silhouette to the underwear of that fashion cycle. The integral part that underwear plays in producing the desired fashion silhouette is indicated through the functions it serves as presented in this survey. Another aim is to record the major fashion changes in women's underwear and foundation garments during the period from 1875 to 1950.

The terms underwear and foundation garments, as used in this study, denote any article of clothing concealed or mainly concealed under the outer garment. They also refer to any clothing worn for the primary purpose of giving support to the outside garments or to some part of the body.

Information was obtained through a study of selected books on the history of underwear, and through portions of books on historic costume

dealing with the subject. Some books on the philosophy of clothing provided a better understanding of the force of fashion in the life of a people. For background information, several works dealing with history and economics were consulted. Selected issues of the periodicals: Vogue, The Delineator, Godey's Lady's Book, Harper's Bazaar, Ladies' Home Journal, World of Fashion, Woman's Home Companion, L'Art de la Mode, and Peterson's Ladies National Magazine were used as references and sources of illustrative material for the particular period being studied. The underwear of the Costume Collection of the School of Home Economics of the Woman's College of the University of North Carolina was also used as a source of information. This collection includes a number of garments from this particular period which were examined to obtain a knowledge of the design and construction of each piece of apparel. These garments were also viewed to help create a more complete picture of the relationship of the underwear to the fashion silhouette. For further information, selected manufacturing companies were requested to contribute historic promotional material which would help clarify the study.

Photographs of fashion silhouettes were taken from fashion magazines and used to illustrate changes occurring in the silhouette at irregular intervals during the period covered by the survey. Tracings of separate items of underwear and foundation garments were used to illustrate the survey. The illustrations from which the tracings were made were selected from fashion periodicals and books pertaining to the period of study.

In the Review of Literature, Chapter II, quotations from selected authors have been utilized for the purpose of giving a basis for the

objectives of this survey. They are presented to further an understanding of the place underwear and foundation garments hold in forming a given silhouette. This chapter also reviews some of the types of literature available on the subject.

The developments in underwear before 1875 are summarized in Chapter III. Some historical and political events which influenced particular styles have been considered in the discussion. It is also shown in this chapter that quantity and style of underwear are affected by the social mores of the age in which they prevailed. No attempt is made to give a complete history of the underwear of any one country in this summarization, but to give a general outline of the development of underwear in Europe up to 1875. Since early American culture was based on the culture of the European countries, the underclothes of this period have the same background.

The findings of this survey as they pertain to the period 1875 to 1950 are presented in Chapter IV. Major fashion changes are presented in sequence. The use of subheads divides the study into periods dominated by specific silhouettes. The factors influencing both the rise and the decline of these silhouettes are presented and discussed.

A summary of the facts presented in the study is recorded in chronological order in Chapter V. A commentary on the conclusions which are suggested by the facts and philosophies of the authorities consulted in the survey are found in this chapter also.

CHAPTER II

REVIEW OF LITERATURE

I. EXPLANATION OF TERMINOLOGY

Mary Brooks Picken, an eminent authority, has defined fashion, style, and silhouette in terms which are applicable to this study. Fashion is the prevailing or accepted style, often embracing many styles at one time. Style means the particular cut, design, or type of an article. A silhouette is the outline or contour of a figure or costume. The new silhouette at the beginning of any season means the contour in fashion at the time, especially as the waistline, skirt length, and shoulder width differ from those of the previous season.¹ With the combining of these definitions a meaning of the term fashion silhouette is evolved. The fashion silhouette is the outline or contour of the prevailing or accepted style.

The development of fashions in women's underwear has gone through many stages. The connecting links of these stages are that each is the accepted style of the period and that each is subject to fashion's constant demand for change. A variation of this theory is presented in the introduction of The History of Corsets:

One principle seems to prevail in the long history of fashion. We speak eloquently of the loveliness of women in all ages and times, but nobody seems to be satisfied with their silhouettes in any given moment of history. Efforts are always being made to change the form of women to

¹ Mary Brooks Picken, The Fashion Dictionary (New York: Funk and Wagnalls Company, 1957). PP. 55, 131, 149.

suit some mystical conception of the ideal. Some form of restriction of various parts of the body results in a series of varying silhouettes that are as characteristic of the age as are the types of fabrics and ornaments used. Even in those ages when the human form was most honored in the sculptors' marble or bronze, the women of the day were molded to some conception of beauty or fashion other than nature had intended.²

Carrie A. Hall has this to say about the inconstant goddess "Fashion" and the blind following of her lead: "Fashion insists upon telling her favorite tales in pictures: fanciful, pictorial representation of 'what fools we mortal women be.'"³

II. RELATION OF UNDERWEAR TO THE FASHION SILHOUETTE

Changes in the Silhouette Effect Changes in Underwear

Often fashion silhouettes do not resemble the human figure in proportion or in form. Changes in silhouette are achieved by changes in emphasis as it is placed on one or another section of the figure by bold over-expansion or contraction, or by subtle shading. To mold the outer garments to the desired proportions or forms, some device must be used, either under the garment, or in the fabric itself, or both. The definition of underwear and foundation garments as given in Chapter I states that one of the primary purposes of these intimate garments is to give support to the outside garments, or to some part of the body.

Female costume has assumed far greater varieties of shape than that of the male, and has appeared with almost any outline--except that of a woman. This has been effected, mainly,

² M. D. C. Crawford and E. Guernsey, The History of Corsets (New York: Fairchild Publications, Inc., 1951), Introduction.

³ Carrie A. Hall, From Hoopskirts to Nudity (Caldwell, Idaho: The Caxton Printers, Ltd., 1938), p. 8.

by the underclothes, which have therefore been much more important than man's⁴

On this basis it may be surmised that one function of underwear and foundation garments is to help build the desired silhouette of the period.

One of the theories presented by historians to explain why clothes are worn is that they are used to attract the opposite sex. "Women's clothes are designed to attract, that is to enhance the sexual characteristics of their wearers. They are indeed founded upon the Seduction Principle" ⁵ The undergarment often helps the costume fulfill its reason for existence. It has been observed that after a portion of the body has been covered for a period of time, then is again revealed, or a subtle suggestion of it is employed in dress, it excites more attraction of the opposite sex. The Cunningtons make an allusion to this when they record that the chemise or the hem of the petticoat has frequently been exposed or simulated. Also, the bodice of the evening dress has sometimes been designed to look like a corset, as though to suggest that the wearer was not completely clad.⁶

Underclothes are such an integral part of the costume that each change in the fashion silhouette produces a corresponding change in the foundation garments.

It has become customary to regard these two branches of the art of costume (underclothes and surface garments) as entirely distinct, both in function and meaning, and the distinction is accentuated by the habit of each having its own trade literature, its own department in a store, and

⁴ C. Willett and Phillis Cunnington, The History of Underclothes (London: Michael Joseph, 1951), p. 15.

⁵ James Laver, Style in Costume (London: Oxford University Press, 1949), pp. 8-9.

⁶ Cunnington, loc. cit.

its own group of manufacturers. Nor can we ignore that each is popularly associated with its own "moral significance." Such distinctions are, however, artificial and unreal. We have come to understand that the influences responsible for surface "fashions" have, in the main, been responsible also for the changes beneath, though such changes have taken longer to develop.⁷

The Influence of World Affairs on the Fashions of Underwear

Every age has some dominant ideas. Sometimes they are political or spiritual, but often they are purely social. From these dominant ideas the ideal of the period is evolved. Costumes, as other mediums, are a material record of these ideals.⁸ Fashion, as defined by Picken, is a record of the period within its realm. It is a mirror in which a historian finds the reflection of the spirit of the period. The philosophy, and the social, economic, and political conditions of the world influence fashion and the way it is expressed. An example of this is shown in the fashions which immediately followed the French Revolution. During this period it was fashionable to wear the Grecian style of costume. The colors worn and the illusion of freedom created by the flowing costume were indicative of the political feelings of the individual.

The changing silhouette is not mere caprice on the part of the wearer but can be traced to various origins, the most important perhaps being that clothes of any period belong to and form part of, the greater whole of the architectural and economic background against which they are worn.⁹

⁷ Ibid., p. 20.

⁸ Frank Alvah Parsons, The Psychology of Dress (Garden City, New York: Doubleday, Page and Co., ca. 1920), p. xxiv.

⁹ Norah Waugh, Corsets and Crinolines (London: B. T. Batsford, Ltd., 1954), p. 7.

Hurlock believes the fashion impulse to be an astonishing and potent social force. This influence she believes to be partly derived from the universality and the rapidity of the spreading of a fashion impulse. Another contributing factor is the close relationship of fashion to the social and economic life of nations.¹⁰

The relationship of the social force of fashion and the spirit of the age is shown by Price to be woman's interpretation of the trend of the times. He believes the relation to be accidental, not a purpose set out to be accomplished consciously.

In any investigation of the precepts which have governed feminine fashion, it will be found that, in every country and at all periods of time, the mind of woman has been strongly affected by the trend of events and by the ethical atmosphere of her own time, and, consciously or unconsciously, has formulated a record of history in her mode of dress. Though she can scarcely be credited at any period with having individually selected this mode or that, we find that whatever the prevailing influence, be it peace or war, austerity or dissipation, it has been faithfully and almost intuitively expressed in feminine fashion.¹¹

Laver sums up the relationship of women and fashion to the spirit of the age in this manner:

Fashion is a very complex thing. Its rules are infinitely obscure, and one is almost forced back on the mystical notion that there lies some mysterious satisfaction in being in harmony with the spirit of one's age. In any period those are happiest who adapt themselves most completely to their surroundings, and woman is marvellously adaptable.¹²

¹⁰ Elizabeth B. Hurlock, The Psychology of Dress (New York: The Ronald Press Co., 1929), p. v.

¹¹ Julius M. Price, Dame Fashion (London: Sampson Low, Marston and Company, LD, ca. 1912), p. 1.

¹² James Laver, Taste and Fashion (New York: Dodd Mead and Co., 1938), p. 248.

As the trends of society change the demands placed on woman and her surrounding environment, the ever adaptable woman changes her opinions and activities. These changes usher in new fashion silhouettes to agree with the spirit of the age. To obtain the desired shape and size, necessary alterations are made in the underclothes. In this manner the constant demand for change is perpetuated, creating a cycle.

CHAPTER III

A SURVEY OF THE DEVELOPMENT OF UNDERWEAR AND FOUNDATION GARMENTS BEFORE 1875

To create a more complete picture of the fashion changes and the relationship of the fashion silhouette to underwear, it is necessary to review briefly the development of these garments. This chapter presents some significant fashion trends of underwear and foundation garments prior to the period of concern in this survey.

Early Civilizations

A question arises as to the probability of underclothes having developed in the Egyptian Civilization before they were developed in Crete. According to findings, however, foundation garments were used in Crete around 2500 B. C., while undergarments were not worn in Egypt until the XX Dynasty of the New Kingdom, which was about 1200 B. C. At that time Egyptians wore a thick undergarment under an accordion-pleated outside covering.

Some of the Neolithic remains found at Cnossus are even older than the predynastic remains in Egypt. . . . The Cretans . . . as a people . . . did not come to full development until unified under one ruler, about 2500 B. C.¹

In ancient Crete, the strenuous exercise practiced by feminine athletes necessitated support for their waist muscles and their breasts. This led to the use of restrictive or sustaining bands, or garments which

¹ Carolyn G. Bradley, Western World Costume (New York: Appleton-Century-Crofts, Inc., 1954), p. 47.

afforded support. The waist was held rigid by a series of heavy rings, and the bosom was reinforced by a tight bolero-like jacket which gave support from the side as well as beneath the breast, leaving the breast itself bare.

The Grecian women bound their breasts with a woolen band which was called an apodesm, and wore a woolen band or zona around the waist. This early form of brassiere and girdle was worn to hold the figure in shape. The woolen fabric was chosen as a protection against sudden changes in temperature.²

Medieval Period

During the Medieval period the lines of dress were soft and flowing, following the natural figure. No artificial shape was given to the body. From the 5th to the 10th century a close fitting tunic was worn under the long, soft, flowing over-tunics. The over-tunics were girdled at the waist. During this period the placement of the belt moved down from the waist to the hips.

The corset which became an undergarment had its beginning in a smock. This garment with colored stitching at the neck and wrist was worn under the tunic from 1066 to 1150. Also worn was the bliaut, a corset-like bodice worn on the outside and laced on one or both sides. It had long, wide, decorated sleeves, and a low curved waistline attached to a gathered or pleated skirt. The corset became an undergarment during the 12th century.

The Crusades had their beginnings in the span of time between the 11th and the 13th centuries. This migration of the people which served as

² M. D. C. Crawford and E. Guernsey, The History of Corsets (New York: Fairchild Publications, Inc., 1951), p. 3.

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a means of communication was a very important factor in the type of dress worn during this period.

The kirtle, out of which the modern petticoat developed was a close-fitting undergarment, worn under chain mail in the Near East at least 2,000 years ago. Chain mail and the kirtle were adopted in Europe in the early centuries of the Christian Era. . . .

The kirtle was first adopted by European women in Saxon times, following the fashions of Byzantium or Constantinople. It was a tight-fitting sleeved garment to be worn beneath an outer garment or tunic of richer material, and showing at the lower arm and the hem of the skirt.³

Renaissance

During the fourteenth and fifteenth centuries the European nations began to shake off the characteristics of medieval civilization that had marked them for some eight or ten centuries.⁴

By the middle of the 14th century, older women who had lost their figures wore an under-robe of a stouter material than had been used before. This garment was laced tightly to help mold the body to the desired proportions and was attached to a skirt. The chemise or under-tunic showed through slashes in the outer garments.

The undermost garment worn by women during the reign of Henry VII was known as a smock or, sometimes, it was called a shift. It was made of silk, linen, or cotton and was usually white. This garment reached from the neck to the ankles. It was gathered at the neck and had fairly wide sleeves which were gathered at the wrists. Sometimes the smock was decorated with cut-work or stitchery. A petticoat, frequently referred to

³ M. D. C. Crawford and E. G. Crawford, The History of Lingerie (New York: Fairchild Publications, Inc., 1952), p. 3.

⁴ J. A. Rickard and Albert Hyma, Ancient, Medieval, and Modern History (New York: Barnes and Noble, Inc., 1956), p. 134.

as a kirtle, was worn over the smock. Climatic conditions governed the number of petticoats worn and the material from which they were made.

In the 15th century when the waistlines were high, an extra band of material was used directly under the breasts to help mold the figure. The band had no artificial stiffening and was worn over the outside garment. The bodice of the gowns became tight in fit.

At the end of the 15th century women's clothes began to assume a broad, straight look. In order to keep the bodice straight and tight, a heavy under-bodice was developed. The English called this garment a pair of bodys or sometimes just a body. The French used the word corps to refer to the same garment. It was made of two or more layers of heavy linen, quilted together, and often padded. The under-bodice was usually laced up the sides, or, if laced in front, an extra piece was worn to hide the fastenings because it had become fashionable to wear the outer robe open. The front of the pair of bodys began to be richly embroidered and jeweled, also the extra piece became known as the stomacher or placard.⁵

Spain introduced the farthingale to Europe during the 15th century. It was of cone shape; a series of graduated hoops forming the cone. The farthingale was a hoop petticoat made, in its early stages, of saplings bound together. Later, cane and whalebone took the place of the saplings.

During this period an individual's position, rank and wealth were very important. The custom of showing rank by the elaborateness of dress carried over into corsets. Fashion demanded a thirteen-inch waist. This, in turn, necessitated a tightly laced undergarment over which a framework

⁵ Norah Waugh, Corsets and Crinolines (London: B. T. Batsford, Ltd., 1954), p. 19.

of light steel plates was worn to secure the form of the body to rigorous exactness. The costume worn in this period was so heavy it had to have a rigid basic structure to support it. The corsets were in two parts, a front and a back, and consisted of a series of perforated bands of metal which could be covered with soft leather, silk, or other material. They were hinged at one side; the other being fastened by hooks, bolts, or sometimes slots for padlocking.

Seventeenth Century

Iron corsets were replaced by bodice lacings and busks to attain the desired silhouette in the 17th century. An ancestor of today's stays, the busks were placed in the lining of a tight fitting bodice which had a busk pocket and was tied in place with laces. The busk-lace was frequently worn by the gallants of the period tied around their arm or their hat band as sign of their lady's favor. The busks ran the full length of the front of the bodice and could be removed. Some elaborately decorated ones were made of ivory, carved wood, or chased silver, and still others appear to have been daggers in sheaths. They were usually thicker at the top and tapered toward a point. In court society, women often removed the busks and played with them as with a fan.

The stays which had their origin in the boned bodice of the 17th century are usually referred to erroneously as 18th century corsets. After following the fashionable high waistline level since the "twenties," the bodice reached the waist about 1650. A still longer bodice was achieved by lengthening the center front and center back pieces and extending the sides down over the hips. At this point they were slit up to the waistline and formed tabs which spread out to allow for the roundness of the hips.

Whalebone was carried down the tabs below the waist to prevent it from digging into the body. The bodice foundation was still made of two layers of heavy linen or canvas, often stiffened with paste or glue. The whalebone inserted in the bodice was kept in position by stitching. The bodice usually was laced up the center back, but sometimes it also was laced in the center front.

The stay-maker became a specialist. Extra shaping bones were arranged inside the stays: These consisted of two or more curved pieces of heavier whalebone laid across the top part of the front to give roundness to the bust, and straight pieces across the shoulder blades to keep the back flat.

Eighteenth Century

In France, the elaborately decorative rococo style continued through the 18th century until the fall of the Bastille in 1789. Bodices were devoted to the molding and support of the bust. They were made of rich silks lined with heavy linen, and whalebones were placed between the lining and the silk. They were very slim, tight-fitting and long-waisted. The characteristic bodice of this period used an enormous amount of whalebone, the stiffening alone usually weighed over a pound. The weight of the bodice plus the abnormal shape into which the body was compressed caused a great deal of protest from the doctors of the day. Pamphlets were published in which the use of whalebone was strongly condemned. In 1773, court protocol permitted women who could not stand a whalebone-stiffened bodice to wear a corset which was a slightly stiffened bodice.⁶

⁶ Crawford and Guernsey, op. cit., p. 15.

The panier, worn on the hips under the petticoat or skirt, was a frame made of whalebone connected by bands of net or linen. The skirt was held out at the sides but fell straight at front and back, similar to the silhouette of the farthingale of Queen Elizabeth. There were many styles of paniers, some examples of which are: paniers a coude (literally translated as paniers to the elbow), upon which the lady could rest her arms on each side of her skirt; and paniers de consideration which were very small.

Hoops and paniers disappeared from among the apparel fashionable for everyday dress in England in the early 1780's but were retained for full court dress until 1820.

With the coming of the French Revolution in 1789, extravagance and exaggeration of dress disappeared. In the beginning the women wore short-waisted gowns with long, trailing skirts of sober tints and mannish-looking coats. These styles were chosen either from fear or patriotism. With the revival of the neo-classical styles the zona, the ancient Greek girdle, was worn directly under the breast. White was the predominate color with a display of the tricolor somewhere in the costume. The women now wore a transparent muslin dress over flesh-colored tights. The tights were, in all probability, the beginning of drawers, which were not universally accepted until the middle of the 19th century. The tights were made of silk and were really nothing more than an extension of the stockings. Other than the tights, an excessively thin petticoat was practically the only undergarment worn. This period is noteworthy for the complete absence of stays.

Nineteenth Century

Extravagance and court etiquette again returned to France with the establishment of the French Empire. In 1804, richer fabrics, a tight bodice, a high waistline directly under the arm-pits, accompanied the return of the stays.

From 1821 onward, dresses assumed a longer waist and skirts gained in fullness, being worn over starched or thickly padded petticoats. By 1823, the waist was small enough to be measured with two hands. Corsets were boned and laced, and several petticoats were worn.

The corset worn at this time was very high above the waist and molded close to the body. The body of the corset was usually made of white silk edged with lace or black satin, but some were made of cotton.

There were two main styles of cutting the corset: (1) with gussets and a basque, or (2) in separate shaped pieces. In the first style, two pieces for the front and two pieces for the back were used, with extra side pieces to help define the waist and a basque shaped piece fitting the hips. The center front seams were sometimes shaped; as well as the center back seams. Roundness was given to the bust by inserting two or more gussets on each side of the front at the top of the corset. A broad busk was inserted up the center front, and narrow whalebones up the center back. For heavier figures extra bones could be added at the side and back. It was usually laced up the center back and, until the "forties," had shoulder straps.

In the late 1840's a new cut was introduced which produced a lighter-weight corset. This was a corset without gussets; made with seven to thirteen separate pieces, each piece shaped to the waist. The stays

were lightly boned but stiffened by cording and by quilting. The center front busk and the back bones were very much curved into the waist.

The exact beginning of drawers is highly controversial. Around 1817 they made their first appearance in America as leggings. However, it is known that tights were used on the stage in Europe in the 18th century. Whether closed or open drawers came first is uncertain, but by the "sixties," drawers were an established part of dress, and by the end of the period, they were frequently known as bloomers.

During the early Victorian period, from 1837 to 1857, five and sometimes six petticoats were worn. The petticoat worn next to the body was generally of red or white flannel, but in very cold weather, was made of padded silk. Over this one, several petticoats of brightly colored fabric trimmed with braid, or starched white cotton petticoats with stiff flounces were worn. In 1855, the crinoline was introduced. The crinoline was a petticoat made of horsehair and stiffened by steel bands. It was later replaced by a framework of metal hoops, which was built like a cage and served as a support for some of the weight of the skirts.

From 1860 to the 1870's the hoop became smaller; flat in front and with the fullness of the skirt drawn to the back. The bustle or dress improver, as it was sometimes called, was introduced in 1868. It was similar to a small cushion and could be made of wicker, horsehair or steel, fastened around the waist by a ribbon or tape.

This brief survey of underwear before 1875 has been presented in order to form a basis for the development of the survey of underwear from 1875 to 1950.

CHAPTER IV

THE DEVELOPMENT OF UNDERWEAR AND FOUNDATION GARMENTS BETWEEN 1875 AND 1950

The Bustle Silhouette - 1875 to 1890

After the decline of the crinoline, the fullness of the skirt was pulled to the back. Emphasis was placed on wider hips and the skirt began to fit the body more closely in front. Little side hoops or hooped paniers, made of oval-shaped wire whalebone, or wicker, were used over the hips to distend the skirts. The expanded width sidewise left a rather unsightly, flat back. To improve this silhouette, the bustle was introduced in the 1870's.

During the period of the crinoline-supported bell shape, the wearer stood in the center of the circle formed by her skirt. With the shift in emphasis to an exaggerated back interest, the wearer was no longer the central point of the circle. In the bustle silhouette, the wearer stood at the very front of a thin oval, with most of her skirt behind her. (Illustration 1).

Holliday describes the bustle as:

a contrivance attached to the waist by a belt at the top, beneath which projected a construction of tiers called "rows." Each under row, expanding in circumference as it projected, extended beyond the one above and curled slightly upward at the bulging end. These rows, or rolls, suggest the bodies of huge, fat insects. The more "dressy" the bustle, the more rows it had, and each additional row meant an increase in the price of the article. Thus was Beauty served.¹

¹ Robert Cortes Holliday, Unmentionables (New York: Ray Long and Richard R. Smith, 1933), p. 226.



ILLUSTRATION I

The Bustle Silhouette

Godey's Lady's Book
Vol. 90 and 91, 1875

An advertisement cited by Holliday helps to explain his definition of the bustle. It appeared in the Century Magazine for January, 1888, and includes two illustrations and a price list:

WESTON & WELLS HEALTH BRAIDED WIRE BUSTLES

No. 1 or one Row	25 cents
No. 2 or two Row, larger	35 cents
No. 3 or three Row, large	45 cents
No. 4 or four Row, extra large	65 cents
No. 5 or five Row, full dress	75 cents

These requirements of Fashion were produced by The Weston & Wells Mfg. Co., 1017 Chestnut St., Philadelphia.²

The bustle became only a small crinoline in the late 70's, but returned to favor in the 80's. In 1884, the bustle increased in size. The highest point of its popularity, and the period when it reached its greatest size, came in 1885. After this time it began, gradually, to disappear. Cage bustles were discontinued, and cushion pads stuffed with horsehair were worn. Several types of bustles are shown in Plate 1.

When bustles reached the height of their popularity, trains were added to the skirts. So much weight at the back of skirts seemed to need a sort of counterbalance, therefore, corsets were reshaped to throw the bust forward. The corset during the 60's and 70's was heavily boned with steel. It reached from the armpits to the fullest part of the wearer's hips, creating the "hourglass" figure. Metal clasps were used as fasteners up the front of the corset. "In 1880 the corset became for a time almost the most striking part of the feminine costume. It was very narrow at the waist; it accentuated the hips, and it pushed up the bust almost under the chin."³ The corsets were laced tighter and tighter, until 1889

² Century Magazine, (January, 1888), cited by Robert Cortes Holliday, Unmentionables (New York: Ray Long and Richard R. Smith, 1933), p. 226.

³ James Laver, Taste and Fashion (New York: Dodd Mead and Co., 1938), pp. 164, 165.

PLATE 1

Bustles of 1875 to 1890

Description of PLATE 1

- a. Weston and Wells braided wire bustle. March, 1898, Delineator.
- b. Empire bustle. Made of braided wire. March, 1898, Delineator.
- c. Separate bustle. August, 1898, Delineator.
- d. Cushion hip pads. August, 1898, Delineator.
- e. Lotta bustle combines style, and comfort with durability.
June, 1889, Harper's Bazaar.
- f. Bustle made of open spiral springs, covered with lace. October,
1888, Delineator.
- g. Combination hip pad and bustle. August, 1898, Delineator.
- h. Langtry bustle made of a rubber company. Folds when it is sat
upon. February, 1889, Harper's Bazaar.
- i. Bustle made of spiral springs and buckled around the waist.
October, 1888, Delineator.
- j. Bustle and hip pad combination. August, 1898, Delineator.
- k. Bustle. August, 1898, Delineator.
- l. Panier bustle to support and extend the train. November, 1875,
World of Fashion.
- m. Skirt extender of bustle with hip pads. August, 1898, Delineator.
- n. Dress elevator and bustle combined. Used to loop train of dress
up to form a walking dress. November, 1875, World of Fashion.



when the waist measured 13 to 14 inches. Beginning about 1890, more freedom was given to the body. Corsets of the period are illustrated in Plate 2.

Miss Oakey, the author of Beauty in Dress, thought tight lacing a crime. Her opinion was that tight lacing made the movements angular and stiff, and it ruined the complexion by ruining the digestion. Any woman was too tightly dressed who could not stoop to tie her shoe or pick up a pen without heightened color, or, who could not raise her arms straight up above her head and clasp her hands. Not a half-dozen of the author's acquaintances could do this. The purpose of tight lacing was to make the bust appear fuller, according to the author.⁴

Prudery was still a strong factor in the dress of this period. A sketch of the amount and type of underclothes worn in 1875 consists of: a very full chemise measuring 45 inches in length, often embroidered, made of muslin or linen, and worn next to the skin; then, the corset; over this, the underbody coming just to the waist, close-fitting, high necked, long-sleeved, and fastened down either the back or the front with buttons, or, with hooks and eyes; next, heavy cotton drawers of the tubular pattern; a short flannel petticoat and numerous long petticoats of various materials. Sketches of some types of the undergarments worn are shown in Plates 3 and 4. The closed model of drawers was considered more respectable than the open model. They were secured about the waist by tape string, and stiffly starched. Elaborately embroidered ruffles reached well below the knee. The flannel petticoat which was worn over the drawers was decorated with scalloping or feather-stitching. It was white for formal occasions, and colored,

⁴ Miss Oakey, Beauty In Dress (New York: Harper and Brothers, 1881), p. 126.

Description of PLATE 2

PLATE 2

Corsets, chemise, and
vests of 1875 to 1890

1. The undergarment covers the entire body like an additional skin. It was fastened by laces, and fitted like a glove. The openings were the front, the back and the sides and were on like drawers. Chemise, 1875, Washington.
2. Lady's corset. Washington, 1880, Washington.
3. A corset made of French elastic. It was made from 1/2 to 1 1/2 inches and was fastened at the sides by means of a strap. Washington, 1875, World of Fashion.
4. A ribbed silk vest, with elasticated edges, to be worn under the chemise. Washington, 1880, Washington.
5. A good example of a corset made. It was made of silk for the body and of cotton for the sleeves. Washington, 1875, Washington.
6. A good example of a corset made. It was made of silk for the body and of cotton for the sleeves. Washington, 1875, Washington.

Description of PLATE 2

- a. The union suit covered the entire body like an additional skin. It was perfectly elastic, and fitted like a glove. No buttons down the front, it was entered at the neck and drawn on like trousers. September, 1898, Delineator.
- b. A lady's buckskin vest, without sleeves. Price \$3.25. Worn over flannel and under the outer garments it is not easily soiled, and will last two or three seasons. November, 1875, World of Fashion.
- c. Lady's chemise. September, 1890, Delineator.
- d. A corset made of French coutile. Incorporating the principle of durability and perfection of fir. Price ranges from \$1.50 to \$4.00. November, 1875, World of Fashion.
- e. A ribbed silk vest, with crocheted insert, to be worn under the corset. September, 1889, Harper's Bazaar.
- f. A Good Sense Ferris Corset Waist. Ring buckle at hip for hose supporters, and tape-fastened buttons. Cord-edge buttonholes. October, 1889, Delineator.
- g. A lady's knitted vest to be worn under the corset. October, 1889, Harper's Bazaar.

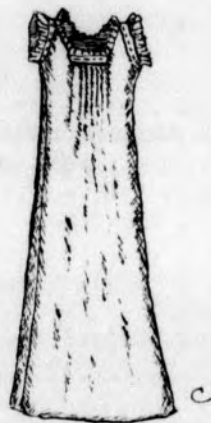


PLATE 3

Other Undergarments of
1875 to 1890

Other Undergarments of
1875 to 1890

Description of PLATE 3

- a. Ladies' knickerbocker drawers for traveling and use in other outside activities. September, 1890, Delineator.
- b. Ladies' drawers of bleached muslin. Shaped by seams along the inside of the legs and down the center of the front and back. February, 1889, Delineator.
- c. Knickerbocker drawers buttoned below the corset. Made of bleached muslin and trimmed with Hamburg edging. October, 1890, Delineator.
- d. Ladies' open drawers, sewed onto a fitted yoke. September, 1889, Harper's Bazaar.
- e. Closed drawers, with a drawstring in the band. September, 1889, Harper's Bazaar.
- f. Ladies' improved open drawers. September, 1890, Delineator.
- g. Ladies' combination chemise and drawers. The back extends just a little below waist-line and is shaped by a curving center seam. October, 1891, Delineator.
- h. A combination chemise and drawers. October, 1890, Delineator.
- i. A combination chemise and drawers. October, 1891, Delineator.



PLATE 4

Other Undergarments of
1875. to 1890 .

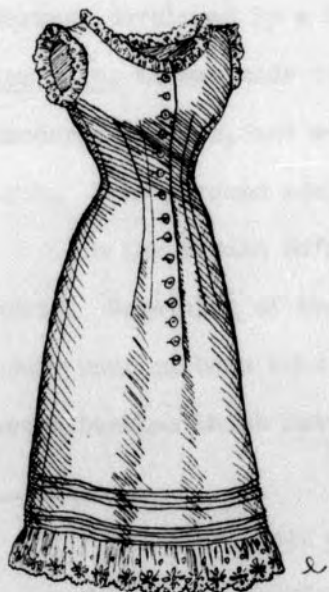
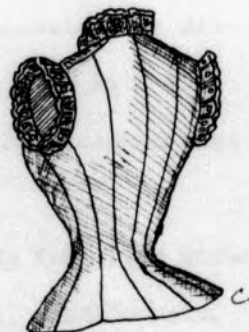
1875. to 1890 .

• *Journal of Management Education* 32(10):1039-1050

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Description of PLATE 4

- a. Corset cover. September, 1889, Harper's Bazaar.
- b. Ladies' corset cover. August, 1888, Delineator.
- c. Back view of corset cover. August, 1888, Delineator.
- d. Corset cover. August, 1888, Delineator.
- e. Combination chemise and corset cover. August, 1890, Delineator.
- f. Combination long sleeved corset cover and petticoat. August, 1890, Delineator.



often red, for others. The long petticoats were sometimes gored, but usually were cut in a circular pattern. Cotton and alpaca were frequently used to make the petticoats.⁵

In 1886, to draw the fullness of the skirt to the back and help to maintain the silhouette, petticoats with ruffles up the back and sometimes with inserts of steel, were used (Plate 5). Petticoats were constructed to follow the hemline of the dress. Some were made with a permanent train, while others had a separate ruffle to be attached when a train was needed.⁶

Only in the milder months of the year did a lady feel safe without a petticoat of some warmth-retaining fiber such as wool, camel's hair, cashmere, alpaca, or llama. White flannel was the most popular material to be worn under the crinoline but red, pink, and blue were also used in 1890.

Also, worn next to the body for warmth, was a hygienic suit of underwear developed by a Dr. Jalger, of Stuttgart, Germany. Known as a union suit, it was made of soft elastic wool. These union suits were introduced in 1876, and were high necked, long sleeved, and usually knee length. Some persons advocated the wearing of union suits even in summer.

In the middle 80's, rubber suspenders made their appearance on corsets. Something of the same kind had been worn since the middle of the century when ribbons were sometimes sewn to the corset, and then passed through buckles which fastened the stocking.

⁵ Holliday, loc. cit., pp. 222, 225.

⁶ M. D. C. Crawford and Elizabeth G. Crawford, The History of Lingerie (New York: Fairchild Publications, Inc., 1952), p. 11.

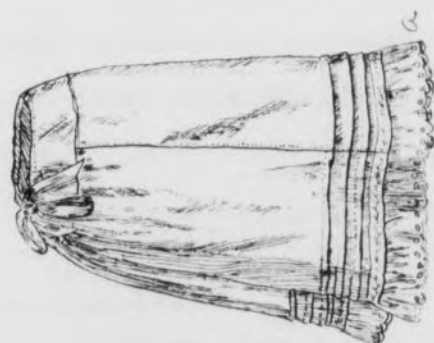
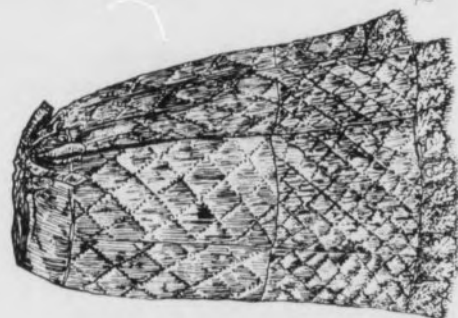
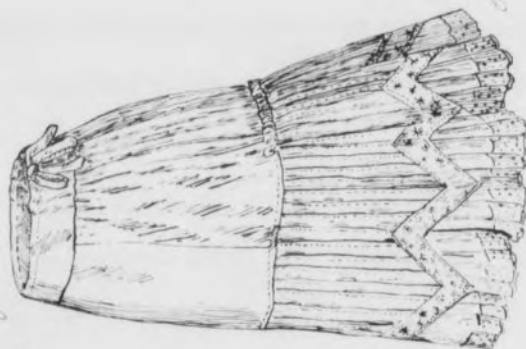
PLATE 5

Petticoats of 1875 to 1890



Description of PLATE 5

- a. Short flannel petticoat. Gathered on a yoke and fastened by a draw string in the band. September, 1889, Harper's Bazaar.
- b. Quilted silk petticoat. Worn in severely cold weather for warmth. January, 1889, Harper's Bazaar.
- c. Short petticoat. The fullness is drawn to the back with a ribbon. A second ribbon is used in the band. January, 1889, Harper's Bazaar.
- d. Short petticoat with fullness drawn to the back. Petticoat sewed on to a fitted yoke. Knee deep ruffle with insertion. September, 1889, Harper's Bazaar.



Predominant fabrics for underclothes of the period were white cambric, longcloth and muslin. However, petticoats were also made of fine wools, camel's hair, and alpaca. Silk and satin were often used in making underclothes for evening wear.

According to Quentin Bell, The Theory of the Leisure Class by Thorstein Veblen is the most valuable contribution yet made to the philosophy of clothes.

No one finds difficulty in assenting to the commonplace that the greater part of the expenditure incurred by all classes for apparel is incurred for the sake of respectable appearance rather than for the protection of the person. . . . It is true of dress in even a higher degree than of most other items of consumption, that people will undergo a very considerable degree of privation in the comforts or necessities of life in order to afford what is considered a decent amount of wasteful consumption; . . . The need of dress is eminently a "higher" or spiritual need.⁷

In partial explanation of the philosophy of clothes, Veblen spoke also of "conspicuous leisure." This term has been interpreted as the prevailing trend as based on an appreciation of money, illustrated in one manner through the use of clothes that attract attention to the freedom afforded by exemption from menial tasks. This trend of thinking was exhibited in the wearing of clothes which impeded physical labor. Tight lacing, and the weight and bulk of the bustle silhouette are examples of clothing which illustrate the trend of thinking recognized as conspicuous leisure.

The constriction of the waist, which has at various periods included a substantial deformation of the thorax

⁷ Thorstein Veblen, The Theory of the Leisure Class, vii, 167, as cited by Quentin Bell, On Human Finery (New York: A. A. Wyn, Inc., 1949), p. 11.

and the hips, is clearly not only substantial impediment to useful work but to the health upon which such work depends.⁸

Many factors influence the acceptance of a style by society. The economic, sociological, political, and scientific aspects of world affairs act as a catalyst in tempering the mood or spirit of an age. As has been pointed out in Chapter II, fashion records this spirit. Therefore, an understanding of the age gives a deeper insight into the fashion picture, and the reason for the development and acceptance of some of the styles.

The changing times and activities of this period had much to do with the changed attitude of the women in matters pertaining to dress. Economics had an indirect influence upon the silhouette as its foundation changed from the crinoline to the bustle.

The early 1830's began the era of railroad expansion in the United States and shortly after the Civil War we had crossed the continent with bands of steel. The hoop skirt and the iron horse did not get along well together. The railroad affected the hoop skirts almost as dramatically as the automobile affected the long trailing skirts of the early part of the 20th Century. Fashion may not always be reasonable, but it sometimes listens to reason.⁹

The Crawfords referred to the impracticability of wearing the hoop skirt when traveling by train. This new mode of travel marked the decline of the hoop, and led into the rise of the bustle.

A wider circulation of fashion magazines and daily newspapers, with photographs of the fashionable woman, made it possible for all women to follow the elegant attire of the age. Ebenezer Butterick and his wife, Ellen, deserve much credit for the first paper dress patterns which helped

⁸ Quentin Bell, On Human Finery (New York: A. A. Wyn, Inc., 1949), p. 26.

⁹ Crawford and Crawford, loc. cit., p. 9.

the woman of the day in constructing garments. Also to be found in the fashion magazines were illustrated instructions as to how to make the kinds of underclothes considered necessary for attaining the silhouette of the period.

The age since 1850 may have been the "age of coal and iron" or the "age of petroleum" or the "age of electricity." It was unquestionably the "age of the machine."

.....
Each new industry brought in its wake the birth of new industries. The invention of the sewing machine helped bring about the ready-made clothing industry.¹⁰

Women's underwear had begun to be sold experimentally in the stores by the middle 70's. However, underwear--like bread--was mainly made in the home. The well-to-do employed seamstresses for this purpose. There was no underwear advertising, to speak of, on the face of the globe.¹¹

While scientific and mechanical discoveries increased, taste declined. Whereas the 18th century was a period of fine craftsmanship and of appreciation of art, these interests vanished with the disappearance of distinct class barriers and the general rise of the middle class. There was lack of taste in costume, architecture, and furnishings; it was the age of red plush, horsehair sofas, heavy mahogany, carved walnut, and mass production. Art was not recognized as 'a part of everyday life,' but was considered frivolous, and was linked with loose morality.¹²

To help round out the picture of this period, Holliday gives the following illustration of the social mores. The bustle made the genteel lady far more than the bath. By the 80's, women took 52 baths a year to the one or two in the 50's. By this time the Saturday night bath was an

¹⁰ Edward C. Kirkland, A History of American Economic Life (New York: F. S. Crofts & Co., 1939), p. 418.

¹¹ Holliday, loc. cit., p. 227.

¹² Carolyn G. Bradley, Western World Costume (New York: Appleton-Century-Crofts, Inc., 1954), p. 316.

established social institution. Cleanliness was regarded as a duty appropriate to the Lord's day, which would begin with church attendance on the morrow. Even in the 90's it was the mark of a rather upperclass home to possess a zinc-lined tub, six feet in length, enclosed within a coffinlike wooden box and connected with running water.¹³

The Bell Skirt--1890 to 1900

In the early 90's the hourglass figure was still in fashion. The bodice was closely boned and laced, and fitted like a glove. Every seam and dart was stiffened with whalebone. The skirts were worn long and sometimes widened at the hemline by the addition of a full circular flounce (Illustration II).

During the transitional period from the bustle and train to the tubular or sheath gown, the most important silhouette to evolve was the bell skirt. This is further described by Hall:

The skirt of 1890 with its tight hip line and flaring bottom finally developed into what was known as the "bell" skirt, which appeared in all its glory in 1896. Bell skirts were cut circular and lined throughout with a stiff cambric and an interlining of haircloth to the knee to make them bell out in proper fashion.¹⁴

Picken's definition of this silhouette is "a circular-cut skirt, usually held out in bell shape by being lined with stiff cambric and interlined from hem to knee with haircloth; often having a pipe organ back. . . ."¹⁵

¹³ Holliday, loc. cit., p. 227.

¹⁴ Carrie A. Hall, From Hoopskirts To Nudity (Caldwell, Idaho: The Caxton Printers, Ltd., 1938), p. 82.

¹⁵ Mary Brooks Picken, The Language of Fashion (New York: Funk & Wagnalls Co., 1939), p. 134.



as worn on the stage of the opera by some of the most famous actresses of the day. The dress is made of a material which is very soft and pliable, and it is so constructed that it can be worn in a variety of ways. The skirt is full and flowing, and the sleeves are puffed and full. The hat is large and ornate, and it is decorated with feathers and ribbons. The dress is a beautiful example of the fashion of the time.

The construction of the long coat, not only on the shoulders but on the body, is so arranged that it can be worn in a variety of ways. The skirt is full and flowing, and the sleeves are puffed and full. The hat is large and ornate, and it is decorated with feathers and ribbons. The dress is a beautiful example of the fashion of the time.

PATRON NO. 100.—LADIES' WORKING TOILETTE.

Patron No. 100.—This is a copy of a Ladies' Toilette and dress. The dress is made of a material which is very soft and pliable, and it is so constructed that it can be worn in a variety of ways. The skirt is full and flowing, and the sleeves are puffed and full. The hat is large and ornate, and it is decorated with feathers and ribbons. The dress is a beautiful example of the fashion of the time.

The construction of the long coat, not only on the shoulders but on the body, is so arranged that it can be worn in a variety of ways. The skirt is full and flowing, and the sleeves are puffed and full. The hat is large and ornate, and it is decorated with feathers and ribbons. The dress is a beautiful example of the fashion of the time.

ILLUSTRATION II

The Bell Skirt Silhouette

Patterson's Ladies National
Magazine
February, 1886

Later the bell skirt developed another feature called the pipe organ back, an arrangement of the back fullness consisting of five gores about four inches wide at the top and about eighteen inches wide at the bottom. These gores were lined with haircloth and were fastened underneath with tapes so that they stood out in a rounded effect.

Important to the attainment of the wasp waist and the bell shaped silhouette were the corset and petticoats (Plates 6 and 7). "It was a girl's ambition to have, at marriage, a waist-measurement not exceeding the number of years of her age--and to marry before she was twenty-one."¹⁶

Huge sleeves, well-rounded hips and bell-shaped skirt all helped to exaggerate the tiny waist which was confined by an intricately boned, laced and clasped corset. The paper pattern of the 90's shows the ideal figure had a 36-inch bust, 22-inch waist and 40-inch hip.¹⁷

The actual size of the wasp waist of the 90's has not been agreed upon by the authorities. Cohn states that

It is a measure of the almost incredible smallness of the waists of American women during the nineteenth century and part of the twentieth that the twenty-inch waist of Miss Ginger Rogers is today regarded as phenomenally slender. In the 1890's, such a waist would have been considered almost gross among ladies of fashion.¹⁸

The construction of corsets continued to be basically the same in previous periods. It was worn tightly laced at the waist and high in front to give an upward tilt to the bust. The stays were shorter than formerly in all styles but the corset for the larger woman was longer in length than

¹⁶ C. Willett and Phyllis Cunnington, The History of Underclothes (London: Michael Joseph, 1951), pp. 197, 198.

¹⁷ M. D. C. Crawford and Elizabeth A. Guernsey, The History of Corsets (New York: Fairchild Publications, Inc., 1951), p. 27.

¹⁸ David L. Cohn, The Good Old Days (New York: Simon and Schuster, 1940), p. 377.

PLATE 6

Corsets and vests of
1890 to 1900

Description of PLATE 6

- a. An R & G corset. Does not stretch or have to be broken in. Price \$1.50. March, 1900, Delineator.
- b. Warner's rust-proof corset. February, 1900, Delineator.
- c. A French petticoat-chemise combination. Made in the Empire style. August, 1898, Delineator.
- d. The Munro corset. The shape permanently retained by the added yoke and cross-bones at the hip. April, 1892, Fashion Bazaar.
- e. Ladies' under-vest. May be made without sleeves or with long or short sleeves. October, 1891, Delineator.

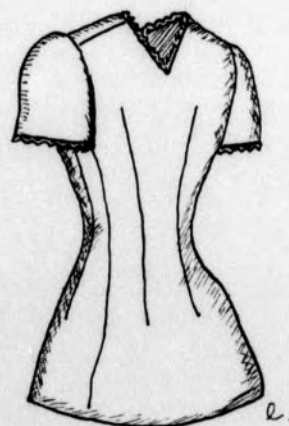
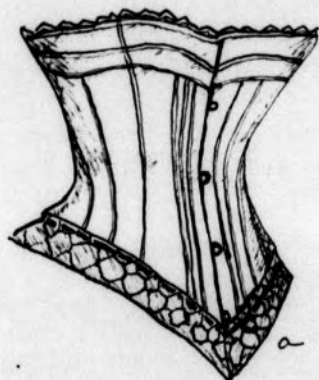


PLATE 7

Petticoats of 1890 to 1900

1. "Living skirt," from a French dress of approximately 1890. The skirt is made of a single piece of fabric, with a wide waistband and a full, flowing skirt. The fabric is a light color, possibly white or cream, and the skirt is shown in a slightly draped position.

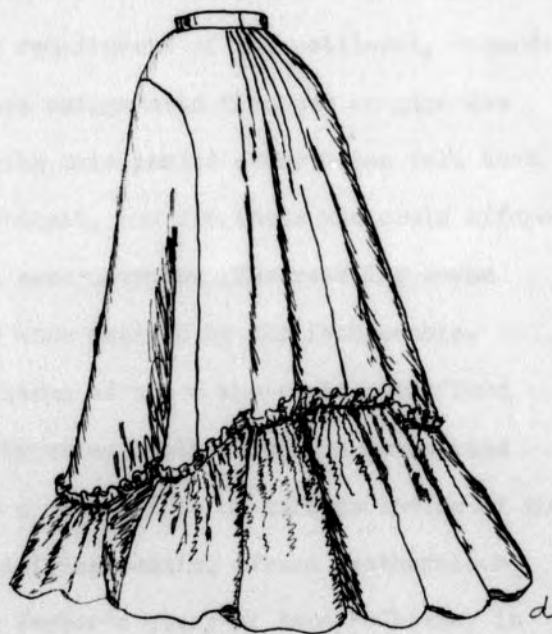
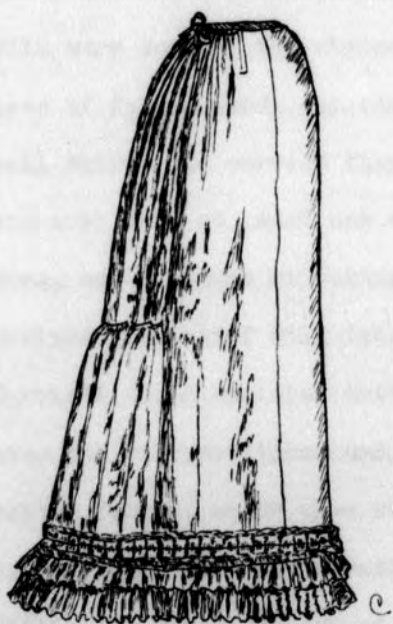
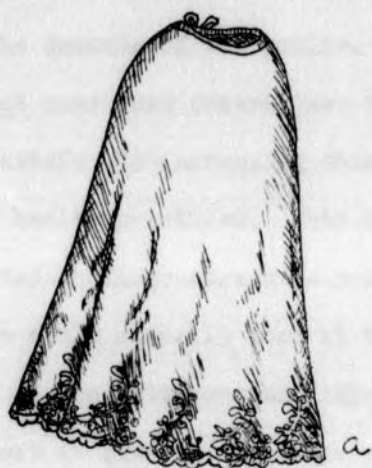
2. "Living skirt," from a French dress of approximately 1890. The skirt is made of a single piece of fabric, with a wide waistband and a full, flowing skirt. The fabric is a light color, possibly white or cream, and the skirt is shown in a slightly draped position.

3. "Living skirt," from a French dress of approximately 1890. The skirt is made of a single piece of fabric, with a wide waistband and a full, flowing skirt. The fabric is a light color, possibly white or cream, and the skirt is shown in a slightly draped position.

4. "Living skirt," from a French dress of approximately 1890. The skirt is made of a single piece of fabric, with a wide waistband and a full, flowing skirt. The fabric is a light color, possibly white or cream, and the skirt is shown in a slightly draped position.

Description of PLATE 7

- a. A circular short petticoat especially designed for wear with close-fitting skirts. Made of flannel with an embroidered border. June, 1900, Delineator.
- b. Misses' three-piece petticoat skirt, without fullness at the top, and fastened at the left side. Can be made with a circular flounce in either of the two depths. February, 1900, Delineator.
- c. Petticoat consists of a front gore, a gore at each side and a back-breadth. The back-breadth is short and is lengthened by a deep flounce of the material, which is gathered at the top to fall with slight fullness. July, 1891, Delineator.
- d. A circular umbrella petticoat. A circular cut front panel is sewed to a circular yoke. A flounce is added at the bottom, wider in the back than in the front.



that advocated for a smaller woman. Hose supporters succeeded the rubber suspenders of the 80's and were attached to many styles of corsets in answer to the demands of the public. During this period the Ferris Good Sense Corset came into general use to give the woman more freedom of movement and to satisfy the increasing demands resulting from a greater knowledge of good health practices. This corset was not so heavily boned, nor laced, and had shoulder straps to help support it. While wearing this corset, the woman could actually bend at the waistline.

The petticoat was important during this period not only for the support it gave to the shape of the skirt, but also for the amount of rustle it produced as its owner walked. The number of petticoats was reduced from six or seven to one or two. This reduction in quantity resulted in additional variety of fabrics and trimmings being used; cotton, plain and lace trimmed, washable gingham, sateen, spun glass, and taffeta silk were some of the choices. One requirement of the petticoat, regardless of fabric used, was that it have exaggerated flounces to give the bell skirts the correct flare. During this period every woman felt that she must have at least one silk petticoat, and for those who could afford them, one to match or contrast with each costume. The rustling sound derived from stiff silk fabrics was much desired by the fashionable. Carrie A. Hall explains that the dilemma of those who could not afford even one silk petticoat was solved by using heatherbloom, a mercerized cotton fabric, which when used with a dust ruffle of taffeta inside of the hem of the dress made almost as satisfying rustle. These heatherbloom petticoats were made famous by Edna Ferber's story of Emma McChesney in the stage production starring Ethel Barrymore. Miss Barrymore played the

role of Mrs. McChesney, the high powered saleswoman of the Buck "Feather-bloom" Company.¹⁹

The fashionable petticoat of the 90's had to fit well. It must not make the waist look large, nor interfere with walking, but it could be made of silk, cambric, nainsook, or lawn. The fullness was drawn to the back. Instead of a waistband, a casing with draw strings was used at the top of the petticoat. Point d'esprit frills four inches deep that did not need hemming were used on wash skirts. On printed lawn skirts, little frills of the same fabric were used, a total of three or four frills, lying one above the other.

To help produce the illusion of the fashionably large bust needed to create the hourglass figure, a bust improver was often used. This device used to make the bust appear larger, as shown in Plate 8, could be a corset cover, petticoat bodice, or a camisole, equipped with ruffles or fullness obtained by gathers.

Worn under the corset to give warmth to the body and also for cleanliness, was the union suit and the chemise or the knitted vest. The union suit was made of wool or a mixture of silk and wool, and was ankle length with long sleeves. The chemise of this period had a round or pompadour neckline and no sleeves. A very narrow frill of fine lace with feather-stitching was the acceptable decoration. Many women preferred to wear the small vests that extended below the waist. The vests fit the figure closely, and helped to keep the body warm. They were available in all colors, though black was usually preferred.

¹⁹ Hall, loc. cit., p. 89.

Description of PLATE 8

- a. A waist-front extender for the front of shirt-waists, and blouses. The full center-front is gathered at the upper and lower edges and very slightly at the side edges and joined to smooth side fronts. August, 1898, Delineator.
- b. Waist-front extender to wear under vests, waists, and jackets. The edges of the extender are bound with ribbon, and ribbon-run beading and lace edging form the decoration. August, 1898, Delineator.
- c. Back view of waist-front extender pictured in figure b.
- d. Combination short petticoat and corset-cover or chemise. Made of dotted Swiss and decorated with embroidered Swiss edging and insertion. The waist-line is regulated by a ribbon run through a casing. China silk or dimity may be used in making a garment of this sort. June, 1900, Delineator.
- e. A corset cover with a plain, seamless back. The front is gathered at the neckline and terminates at the waistline where it is held firmly in position by a tape inserted in the hem. June, 1900, Delineator.
- f. One-piece corset cover made with or without the shoulder straps. It is cut in one piece and is closed at the front in a fly. The mode is full over the bust and drawn in at the top by a ribbon run through the open-work of the flouncing. June, 1900, Delineator.
- g. Combination corset cover or chemise and closed French drawers. August, 1898, Delineator.
- h. Combination knickerbocker drawers and corset cover. August, 1898, Delineator.
- i. Ladies' drawers. (Known as the apron, curtain or drapery drawers.) They have only inside leg seams, and are cut all in one piece. June, 1895, Delineator.
- j. Umbrella Drawers. Shaped by short leg seams, the top is gathered and joined to a pointed yoke that is shirred on tapes at the back. The drawers portions are very short and are lengthened by flouncing. June, 1895, Delineator.



The drawers worn during this period were of the knickerbocker style. The term knickerbocker as used here means loose fitting breeches which came below the knee. They were shorter than in previous periods, and were very broad. The drawers were sewn onto a yoke, with a draw-string drawn through a casing at the waist. They also had a combination chemise and drawers with a flap in the back.

The last decade of the 19th century found the women taking a more active part in the world of sports. It was the age of the bicycle. Women also participated in international tennis matches and in golf tournaments. With the advent of women into the sports world, clothing was designed to give more freedom to the body. The advanced knowledge of science and health laws also contributed to this movement.

With scientific advancements the tempo of living was increased and, in turn, had its effect on fashion. Westinghouse's alternate electrical current was successfully used to transport power over a distance of twenty miles at Niagara Falls in 1894-95. Marconi presented the wireless telegraph in 1896. These are only a few of the examples of the advancement of science during this period. A description of the influence these advancements had is given by Fischer and Von Boehn in Modes and Manners of the 19th Century.

"Feminine fashions of the 19th century have shown an increasing tendency to adopt themselves to the changing conditions of life. Fashions are not arbitrarily created nor slavishly followed: if a mode is not suitable to its surroundings it speedily dies. Elaboration is not in keeping with an age in which 'speeding up' is the main concern. Anything comparable with the bridal attire of Frederick the Great's sister, which weighed 100# would be intolerable to a generation of women most of whom are engaged in active pursuits either of sport for pleasure, or as wage earners. Science which had led to this speeding-up of life and preached hygiene and ventilation, economics which have forced women in

ever increasing numbers into the ranks of the wage-earners, democracy which is lessening the gulf between the woman of leisure and her working sister are directly responsible for modern fashions which are less dictated by caprice than at any period in history."²⁰

The Grecian Bend--1900 to 1910

The Grecian Bend refers to the angle at which the women carried their bodies at the turn of the 20th century. It was influenced by the innovation of the straight-front corset. This corset gave more grace and flexibility to the figure and made it possible to have a dip in the front waistline. More room was allowed for deep breathing, but the figure was thrown into an unbalanced position.

"In 1902 Gaches Sarraute invented a corset which supported the abdomen from below, the front of the bodice being made absolutely straight by a rigid busk. There was something to be said for this innovation from the medical point of view, but fashion cares little for hygiene, and two years later straight fronted corsets had been exaggerated to such an extent that they, too, had become a danger to health. The abdomen had ceased to exist, all fullness being thrown upward into the stomach and the chest. The waist was excessively narrow, and there was a violent bend in the body at the back."²¹

The silhouette advocated a full bust, straight front, wasp waist, and distended hips, as shown in Illustration III. The corsets were heavily boned down the front to give a straight front line and were trimmed with lace and ribbons. The corset worn by older women gave more aid to the figure than the one worn by young girls. It was longer in the back to control the hips, yet it was short enough in front to enable one to sit.

²⁰ Oskar Fischer and Max Von Boehn, Modes and Manners of the 19th Century (New York: E. P. Dutton and Co., 1927), pp. 5, 6.

²¹ Laver, op. cit., p. 166.



BLOUSE JACKET NO. 5728 OF DARK DYED CHEROKEE, WITH
 TRIMMING OF SILK, IN THIS JACKET A WOMAN WITH
 A GREEN VELVET SKIRT, NO. 5729.

TUNICED DRESS NO. 5727, TRIMMED FOR THE COAT
 NO. 5728 AND SKIRT NO. 5729. THE DRESS TRIMMED
 WITH SILK AND VELVET.

ILLUSTRATION III

The Grecian Bend Silhouette

The Delineator
 October, 1895

Corset manufacturers, alarmed by the increasing number of attacks by medical groups, tried to find ways to avoid pull and pressure on the abdomen. The waistline expanded sometimes twice the previous size when hose supporters were added in 1903.

The fight against tight lacings, supported by scientific information, began to have an effect on the design of corsets. In London in 1904 Dr. Arabella Keneely published an article entitled "The Curse of Corsets." In the article she records the results of an experiment made with monkeys. Miniature corsets were put on the monkeys to determine the effect of tight lacing. It was fatal to the monkeys.²²

The corsets of 1905 had a straight front. To give the militarily erect posture of the period they were held rigid by two side steels and four stripes of boning with extra heavy ten-inch steel bones under the bust in front. By comparison with earlier corsets, they were of medium weight, and adapted for a wide range of figures. Corsets of this period are illustrated in Plate 9.

By the summer season of 1903 the outer garments were being made without linings, which contributed to the greater importance of underwear. This was the era of the fitted corset-cover attached to circular skirts with ruffles; or made as one-piece fitted flowing garments with a ruffle coming to the knees. This led to the straight cut chemise that was popular until the birth of the slip.

With the advent of sheer fabrics for outer wear the underwear of the early years of the 20th century was made of Crepe de Chine, or dainty

²² Cohn, op. cit., p. 376.

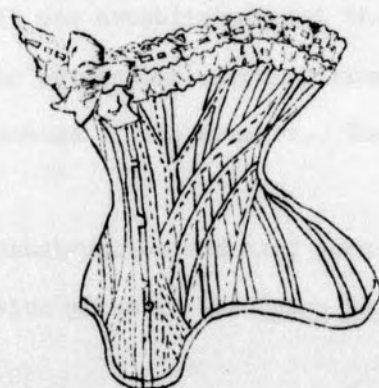
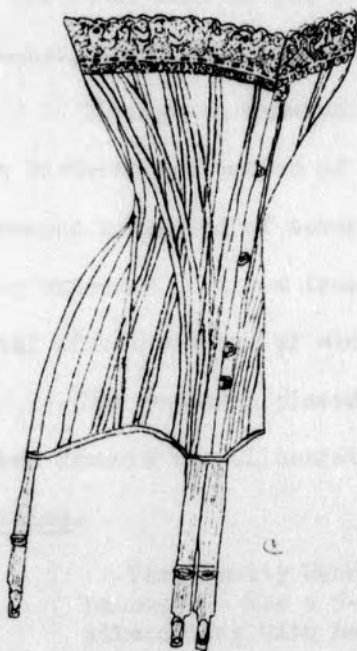
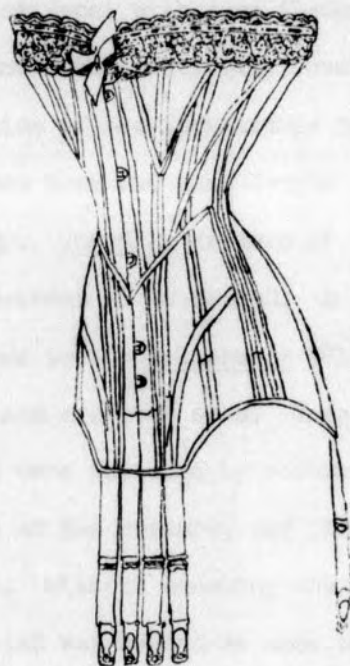
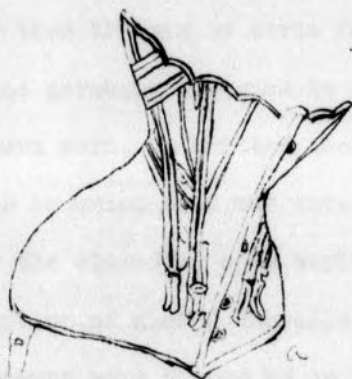
PLATE 9

Corsets of 1900 to 1910

1. Black silk corset, 1900, made in France.
 2. Black silk corset, 1900, made in France.
 3. Black silk corset, 1900, made in France.
 4. Black silk corset, 1900, made in France.
 5. Black silk corset, 1900, made in France.
 6. Black silk corset, 1900, made in France.
 7. Black silk corset, 1900, made in France.
 8. Black silk corset, 1900, made in France.
 9. Black silk corset, 1900, made in France.
 10. Black silk corset, 1900, made in France.

Description of PLATE 9

- a. The straight-front corset. Oliver, Jensen, The Revolt of American Women.
- b. W. B. Reduso corset to improve the figure of over-developed women. Effecting a positive reduction of from one to five inches, entirely by its scientific construction. September, 1908, Delineator.
- c. W. B. Nuform corset for the average tall woman. Made of white coutil and batiste. Hose supporters front and sides. September, 1908, Delineator.
- d. C/B A'La Spirite corset. March, 1905, Art de la Mode.



batiste, and near-silk. Other fabrics used were nainsook, cambric, cross-barred muslin, and similar light weight cottons.

It was still fashionable to wear one petticoat with many flounces rather than the six or seven formerly worn. Under the petticoat, however, numerous garments designed to create the illusion of the fashionable large hips were worn. A knitted chemise or sleeveless vest and knee-length drawers or union suit was worn next to the body. Umbrella drawers of either the closed or open style was the next garment to be donned. A description of closed umbrella drawers was found in the Delineator (Plate 10). The drawers were shaped by an inside leg seam and a center seam. They were gathered at the top, finished with a yoke, and were fastened by buttons at the side. The flounce was sewn to the outside of the drawers, and joined to the lower edge of the inside of the drawers. Without counting the deep flounce, three and three-fourth yards of material was needed to make them.²³

Through an examination of a pair of closed umbrella drawers in the Historic Collection of Woman's College, it was established that the flounces consisted of several ruffles. In the particular garments examined they extended in tiers from the hips to the bottom of the drawers. The total effect was one of width.

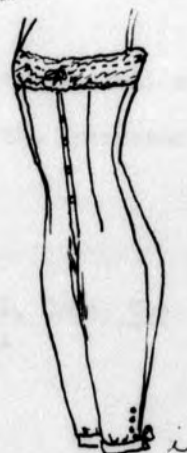
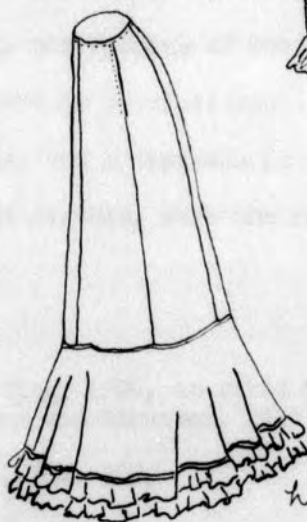
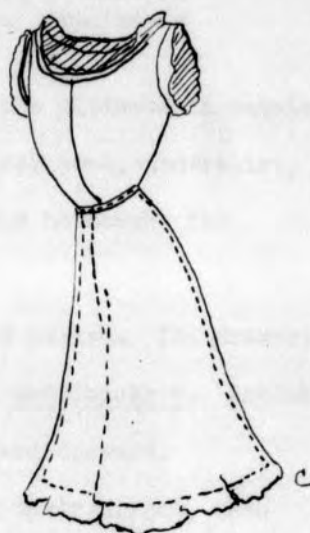
The emphasis placed on the detailed construction and hand work of these drawers was illustrated in the description given in the Sears Roebuck Catalog.

Very Pretty Umbrella Style Ladies' Drawers, made of soft nainsook. Has a 5-inch flounce made of point de Paris lace alternating with narrow torchon lace. Triangular pieces of

²³ _____, The Delineator (New York: Butterick Publishing Co., February, 1898), p. 171.

Description of PLATE 10

- a. Corset cover and petticoat made separately and finished at the waist with beading. They are then combined by threading the beading with ribbon or tape so that the pieces are united at the waistline. September, 1908, Delineator.
- b. Ladies' closed drawers. Finished at the leg with a circular ruffle. September, 1908, Delineator.
- c. Combination closed drawers and corset cover. September, 1908, Delineator.
- d. Petticoat with shaped jersey yoke and a circular flounce. March, 1908, L'Art de la Mode.
- f. Ladies' closed umbrella drawers. February, 1898, Delineator.
- g. Open umbrella drawers. March, 1905, L'Art de la Mode.
- h. Combination corset cover and drawers. The princess portion is finished with circular flounces to form the drawers. February, 1909, L'Art de la Mode.
- i. Petticoat or slip skirt. Devised to meet the necessities of the sheath style gown which widens at the bottom. November, 1908, Delineator.
- j. Combination corset cover and knickerbockers, designed for silk, suede, or stockinette, to wear under clinging skirts. February, 1909, L'Art de la Mode.



India lawn set between each insertion, giving flounce a nice flare, 2-inch lace edge, 7 inches deep. Open style only.²⁴

According to Mr. Cohn, umbrella drawers of the ultimate in catalog luxury cost \$1.35. A trousseau outfit of four pieces, gown, underskirt, drawers and corset cover, made of fine cambric, could be bought for \$5.98.²⁵

Sometimes combinations were worn during this period. The drawers might be sewn into the short petticoat creating the pettibockers. Another combination used was the chemise, which was a vest and drawers.

Over the drawers the women of this era wore their corset, then came a short flannel petticoat, or a combination corset cover and petticoat. The corset covers were much ruffled to help distend the bust. Over this was worn the one long petticoat with a number of ruffles extending from the knee to the hem.

With the beginning of the century there was a completely new attitude and outlook on life. New ideas regarding physical education, an increased desire to travel, the opening of the business and professional world to women all played a part in revolutionizing dress.

Shorter walking skirts, and a decrease in tight lacing as well as the advent of lighter, unlined clothes, were the result of the increased activity of women.

²⁴ Sears, Roebuck Catalog, 1905, as cited by David L. Cohn, The Good Old Days (New York: Simon and Schuster, 1940), p. 384.

²⁵ Cohn, op. cit., pp. 384, 385.

The first few years of the 20th Century witnessed many indications of events which were to follow so rapidly in the next fifty years. The first automobile show was held in 1900 and in 1903 the Wright brothers made their first successful flight. The Suffrage Movement brought women into public life, and by the turn of the century their strength and influence was being observed with growing interest by the male population.²⁶

Although this was an age of change, the thinking and customs had not yet broken away from the old traditions. As an example of the lack of change in mores, Cohn relates the fact that ladies drawers in this decade were more of a private concern to the wearer than to the public. They were not worn by department store dummies, nor were there any drawers-clad figures in family magazines. Sears illustrated its drawers with simple sketches instead of picturing them on models.

The Hobble Skirt--1910 to 1917

Although no one fashion silhouette for this period can be called "the silhouette," the hobble skirt was the one more universally accepted (Illustration IV). Using the fundamental sheath skirt of the hobble skirt silhouette, variations such as the peg-top, and tunic-dress were experimented with. Finally, around 1914-1915, the chemise type dress evolved and later developed into the styles of the "flapper era."

If variety is the spice of life, then we must admit that the fashions of the early years of the 20th century were highly seasoned, for the fashion trends of this period spent themselves lavishly in every direction.²⁷

²⁶ Crawford and Guernsey, op. cit., p. 29.

²⁷ Hall, op. cit., p. 91.



ILLUSTRATION IV

The Hobble Skirt

R. Turner Wilcox
The Mode in Costume

The hobble skirt as it evolved in 1910 was tight and scant, ignoring the hips entirely, keeping the lines of the figure as flat and narrow as possible. The skirt derived its name from the characteristic of being tied in below the knees so that graceful walking was out of the question.

The change of style starting in 1910 was a fundamental one. Hitherto, as we have seen, the basic structure of feminine costume had been for nearly a century composed of angles and curves. Even in the narrow dresses of the Regency period the vertical emphasis had become modified by the time the Perfect Lady was beginning to make her appearance; the lines of the skirt were then, in fact, slanting slightly outwards as they descended from the high waist. But now in 1910 a decisively vertical line became established. . . .²⁸

The corset, according to Carrie A. Hall, took another step toward sanity with the increased size of the waistline, and the elimination of all heavy boning. The hip line became narrower, and underclothes in general more healthful. Corsets of this period are illustrated in Plate 11.

The first all-elastic step-in was made in 1910, and the "ventilated" corset made of mesh or net was also introduced. The corset, conforming to the long narrow line of the dress, was very straight in front with two center garters holding the straight front line rigid. Characteristics of these corsets were the long backlacings, the front fastened by hooks, and the pinched-in waist which was described as fitting the figure, not shaping it. Batiste and coutille were the most popular fabrics used in making the corsets, but the brocades were the loveliest and the costliest. A very good corset of heavy, strong, coutille could be bought for \$3 to \$5. However, as much as \$35 to \$50 could be paid for a garment of brocade with

²⁸ C. Willett Cunningham, The Perfect Lady (New York: Chanticleer Press, Inc., 1948), p. 70.

PLATE 11

Corsets of 1910 to 1917

1. Corset of 1910, made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back. It is made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back.

2. Corset of 1911, made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back. It is made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back.

3. Corset of 1912, made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back. It is made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back.

4. Corset of 1913, made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back. It is made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back.

5. Corset of 1914, made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back. It is made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back.

6. Corset of 1915, made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back. It is made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back.

7. Corset of 1916, made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back. It is made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back.

8. Corset of 1917, made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back. It is made of black silk, with white lace trim, and white ribbon. It is a straight corset, with a high neckline and a low back.

Description of PLATE 11

- a. La Resista corset. Deptember, 1915, Harper's Bazaar.
- b. La Resista corset. Specially designed to reduce thighs. September, 1915, Harper's Bazaar.
- c. Model Brassiere. September, 1915, Harper's Bazaar.
- d. Redfern corset. Priced from three to twenty-five dollars. September, 1915, Harper's Bazaar.
- e. La Resista corset. Average figure model made of white silk brocade, trimmed with satin ribbon and cluny lace. September, 1915, Harper's Bazaar.
- f. La Resista corset for the average figure. Made of coutil, has medium high bust, with a deep gore to give comfortable support. September, 1915, Harper's Bazaar.



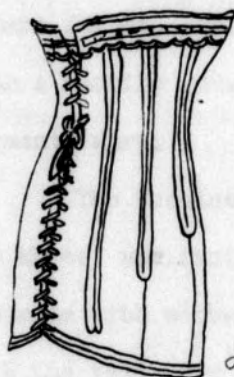
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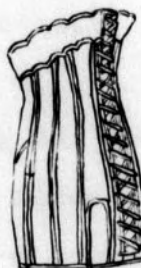
b



c



d



e



f

lace, ribbon and handwork. More white was sold than any other color, but pink, blue, yellow and flesh, were popular in the brocade corsets.²⁹

The corsets in 1912 sometimes descended almost to the knee. This style, among many, persisted until the outbreak of the war. As early as 1911, however, some women had begun to wear a belt which began at the waist and simply covered the hips. This style was very popular among the young girls.

By 1915 every corset was fitted with hose supporters. The waist was no longer compressed into an abnormal size, and the breasts were not bulged outward, although bust extenders were still used by those that nature forgot. The derriere was again an integral part of the figure rather than a hastily added superstructure.³⁰ Plate 12 illustrates other undergarments worn.

The chemise worn during this period was usually cut straight to the knees, and finished with a narrow hem, hand embroidery or lace. It was made with either a rounded or pointed neck or a camisole top. By 1915 the teddy was introduced. It was a chemise in which the back was cut with an extension and brought forward to button in front between the legs.

Although the Floradora Sextette of stage fame wore slips during the early part of the century, the majority of women preferred the petticoat, and corset cover. During the last part of this period, however, around 1916, the corset cover gave way to the brassiere, and knickerbockers

²⁹ Crawford and Guernsey, op. cit., p. 33.

³⁰ Cohn, op. cit., p. 377.

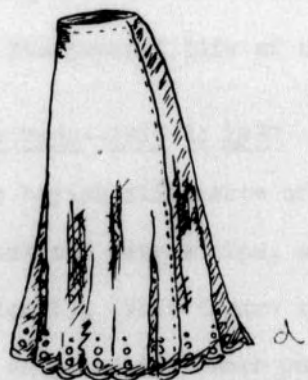
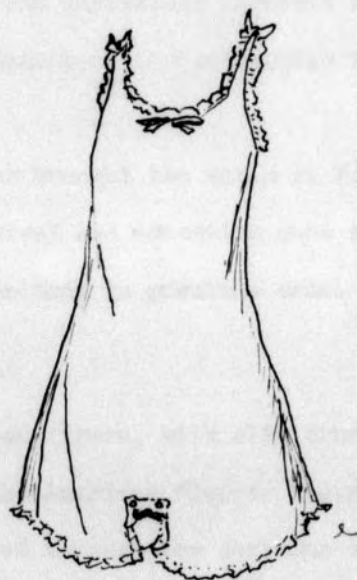
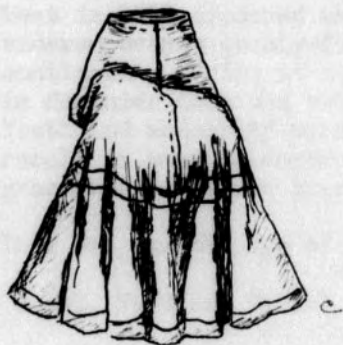
PLATE 12

Other Undergarments of
1910 to 1917

- 1. White silk nightgown, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917.
- 2. White silk nightgown, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917.
- 3. White silk nightgown, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917.
- 4. White silk nightgown, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917.
- 5. White silk nightgown, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917.
- 6. White silk nightgown, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917.
- 7. White silk nightgown, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917.
- 8. White silk nightgown, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917.
- 9. White silk nightgown, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917.
- 10. White silk nightgown, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917.

Description of PLATE 12

- a. Chemise with shaped armholes. No sleeve to bind or be bulky. January, 1911, Ladies Home Journal.
- b. Close-fitting gored petticoat. Waistline fitted with ribbon or tape. January, 1911, Ladies Home Journal.
- c. Princess style slip with a circular flounce. January, 1911, Ladies Home Journal.
- d. Fitted short petticoat. January, 1911, Ladies Home Journal.
- e. Envelope chemise teddy cut on flaring lines. September, 1915, Harper's Bazaar.



of silk replaced the petticoat. The brassiere as defined by Picken was a close-fitting undergarment shaped to support the bust.

Smartness was a quality much desired, even in underwear. When fabrics changed from the linen and batiste of the 19th century to the crepe de chine and silk of the early 1900's, the undergarment also grew more scanty and clinging so that it would not interfere with the slim flat waists. Lawn, nainsook, and muslin were also in general use for underwear.

"By the end of the first decade of the twentieth century the world may be said to have entered on a new era, an era of hustle and excitement, when every year practically brought forth some new cause for amazement or an eight-day wonder. What in 1912 appeared as trivialities would have been considered events twenty-five years before. This result of continually living at high pressure reflected itself not only in feminine fashions but in feminine character as well. Youth and modernity were the passwords of the day, and as a result it was no longer the fashion for women to grow old gracefully as their grandmothers had done. . . ." ³¹

This era was the age of big business and expansion; Carnegie and Frick of steel, Ford and Durant in the development of the automobile industry, and the House of Morgan in finance.

Mass production, and fashion magazines brought the world of fashionable clothing into the reach of everyone. Travel and education were accepted as part of the general life of the period more than in previous eras.

The Flapper Mode--1917 to 1930

The boyish silhouette of the uncorseted figure, with slim arms and legs, no bust and narrow hips, was known as the American flapper figure (Illustration V). This figure was immortalized through the cartoons of John Held, Jr., and its owner portrayed in the novels of F. Scott Fitzgerald.

³¹ Hall, op. cit., p. 99.



ILLUSTRATION V

The Flapper Silhouette

Harper's Bazaar
September, 1915

The flapper era was one of unrest and experimentation with newly acquired freedoms. "Wild flaming youth" expressed its ideas through disregard of previous mores and the decreased quantity and types of clothes worn. The purpose of underwear during this period was to establish a boyish form, and to be as scant and light in weight as possible.

The flapper or boyish form was obtained by flattening the breasts and wearing loosely cut jackets and other mannish apparel. The object was to make the figure look as much like that of a man as possible. The fashionable silhouette was a flat bust and slim hips. The evolutionary process began around 1916 and by the 20's the trend had reached its peak. Elaborate simplicity, with the skirt fullness variously posed, identified the silhouette. Skirts became increasingly shorter until they reached their peak height slightly above the knee, and began reverting to the longer lines of preceding periods. When the short dress reached its high mark of exposure and the waistline tobogganed downward, the skirt became little more than a scant flounce, and left a dimple in the knee more to be desired than one in the cheek. In 1926 by adding panels and other dripping draperies that fell over the hemline of the skirt, an irregular effect of added length was obtained.

The short skirt, having reached its high point of interest in 1926, began its transition with irregular hem lines which finally gave way to a graceful slide down the back to the floor, and some even trained, while the front remained knee-length.³²

During the early period of its development the flapper silhouette incorporated a variation of the sheath, or straight chemise. To help form

³² Cohn, op. cit., p. 379.

this silhouette, brassieres or bust confiners became generally worn (Plate 13). They had no boning; the heavy ones being made of heavy linen and lace. The practice of binding the bust with a strip of fabric to help flatten it, was popular at this time. The corselet, a combination of brassiere and corset, was also worn by some.

The flapper style was followed by both the young and old. Although the slim young figure could go uncorseted, the larger figure required the aid of a corset to create the boyish form (Plate 13). The corset was softly boned, with no boning at all in front. In the 1920's when the uncorseted effect was adopted, the corsets that were in use were designed of soft light materials. Elaborately embroidered and beribboned garter belts were worn by the woman with a slim figure. In 1929, the corset makers again began to acknowledge the existence of the breasts by designing the combinaire, a brassiere which was shaped more nearly to the contour of the body. A combination of girdle and hose supporter, with a boyish-form brassiere top, was also worn.

The silk bloomer came into prominence in 1917, usually made of pink Crepe de Chine if not of a knitted silk. The bloomer was a development of the knickerbocker. Picken defines it as a pantaloons type of garment, closed by elastic above or below the knee.³³

Although knickers were worn throughout the period, they did not enjoy the popularity of the bloomers. Illustrations are shown in Plate 14.

Dresses by 1925 concentrated on form fitting one-piece styles, and it was important to have the under-garments perfectly smooth. One-piece elastic girdles were worn incorporating the bra and having a ruffle at the bottom of lace or chiffon to take the place of drawers. This

³³ Picken, op. cit., p. 8.

EXHIBIT 10

PLATE 13

Corset and Bust confiners
of 1917 to 1930

Description of PLATE 13

- a. Bust confiner. January, 1923, Woman's Home Companion.
- b. Bust confiner. February, 1923, Woman's Home Companion.
- c. Brassiere and garter belt. Agnes Rogers, Women Are Here To Stay.
- d. Short corset with hose supporters and a minimum of boning. Agnes Rogers, Women Are Here To Stay.
- e. Knit girdle. Agnes Rogers, Women Are Here To Stay.
- f. Medium length corset with soft boning. Agnes Rogers, Women Are Here To Stay.
- g. Combination corset and bust confiner. Agnes Rogers, Women Are Here To Stay.
- h. Practical front laced corset. May, 1923, Woman's Home Companion.
- i. Sports girdle. No lacing, no bones. June, 1923, Woman's Home Companion.
- j. The all elastic corset. March, 1923, Woman's Home Companion.

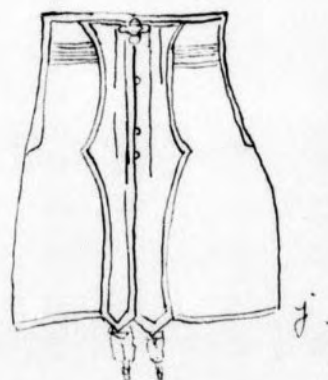
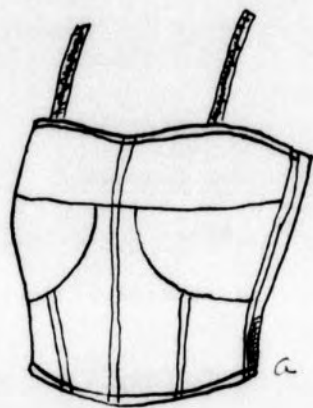


PLATE 14

Other Undergarments of
1917 to 1930

Description of PLATE 14

- a. Batiste bloomers with elastic. February, 1923, Woman's Home Companion.
- b. Stepin drawers with an elastic waist band. April, 1923, Woman's Home Companion.
- c. Silk vest and stepins. April, 1923, Woman's Home Companion.
- d. Corset cover. April, 1923, Woman's Home Companion.
- e. Combinations. Agnes Rogers, Women Are Here To Stay.
- f. Costume slip with a hem stitched bodice top. February, 1923, Woman's Home Companion.
- g. Chemise. April, 1923, Woman's Home Companion.

panion.

Home

man's



was a popular garment for evening wear, but some people wore it in the daytime, too.³⁴

The original form of the petticoat attached to a waist band was replaced by the Princess petticoat, which became known after World War I as a Princess slip, and presently as a slip. It was not until the 20's that the slip of the form worn since 1950 came into existence. The early slips were cut on the straight of the material. However, after the Parisian designer, Vionnet, introduced the bias cut into dress, the preferred cut of the slip also became bias. The silhouette of the slip became as form fitting as that of outer garments.

Although the straight cut fell from favor in the construction of the slip, the use of it was continued in outer garments because of its practicability and its more tailored appearance.

The beginning of 1918 saw many American women in uniform. Even after the signing of the armistice and return to a more normal way of living the severity and simplicity of mannish attire seemed to have a peculiar fascination for those who had worn a uniform, and they were reluctant to give it up. All this had a psychological effect, and the much-exploited boyish form was the result. . . . Women of all ages tried to flatten their breasts and by wearing tailored suits and other mannish apparel look as much like men as they could. . . .³⁵

World War I brought many revolutionary fashions. Fine handmade underwear had been made of delicate handkerchief linen and gossamer cottons from northern France and Belgium. When the German army cut off the supply from Paris, the lingerie manufacturers turned to Lyons and began use of Crepe de Chine. Pink was introduced as a new fashion color and was more successful than white since the white had a tendency to turn yellow.

³⁴ Crawford and Crawford, op. cit., p. 25.

³⁵ Hall, op. cit., p. 110.

After Crepe de Chine and flat crepes came the use of the sheerer silks, georgette, chiffon and ninon, elaborately trimmed with lace and pleatings. The silhouette revealed the figure more frankly than ever before. Skirts were never so short nor necklines so low, and dresses were never made of thinner material.

Criticism of the change in behavior of women of the younger generation was a feature of the press. "The New York newspapers in 1920 carried the following headlines 'Ban on Immodest Dress' and 'Archbishop of Milan Refuses Communion to Women Who Offend.'"³⁶ In very tight skirts they were exercising the desire for new experiences in the tango, the foxtrot, and, most alarming of all to those apprehensive concerning their welfare, the "sinuous debutante slouch." During the Flapper era the boned corset was laid aside, a signal to the inflexible of mind that morals were melting fast.³⁷

The Feminine Silhouette--1930 to 1940

The era of the 30's witnessed a radical change from the age of the flapper to the return of the natural silhouette. During this period the waist came out of hiding and returned to its natural position, the bosom returned, and the shoulders squared themselves. At the same time the neckline rose, and the hem descended (Illustration VI). By 1931 all unnecessary detail was eliminated. The skirt reached its longest point in 1935 and began to ascend again.

³⁶ Hall, op. cit., p. 119.

³⁷ Holliday, op. cit., p. 267.



ILLUSTRATION VI

The Feminine Silhouette

Ladies Home Journal
April, 1935

The bust re-emerged in 1930. The corset ended at the waist but was worn with a brassiere or else the two were combined into a single garment. Longer corsets with godets of elastic, bones, and shaped panels which gave more shape to the waist and hips began to be used again as shown in Plate 15.

The slide fastener was introduced to corsetry in 1929 though it was not perfected until 1932. This provided a much more flexible and smoother method of fastening garments. It made possible many more step-in models and corsets fastening at side or front without breaking the smooth lines.³⁸

David Cohn explained some of the attitudes toward corsets by the women of the era as he cited examples of what was sold in the Sears Roebuck catalog. The ideal girl of 1935 catalog was Ginger Rogers, and the catalog offered a number of foundation garments autographed and worn by the distinguished star. A new magic in co-ed corsetry had been found.

The colleges, corset makers and Ginger Rogers were transforming the American woman's body, while biologists and evolutionists looked on in amazement as a fat and fortyish woman was poured into one end of a "slenderizing" girdle and emerged at the other the spitting image of a page boy in the train of Lorenzo de Medici.³⁹

The all-in-one combinations which were worn during this period included the uplift brassiere as a part of the corset (Plate 16). In this style, the princess lines were developed for the youthful figure. In 1936 the indented waistline was popular, and therefore the corsets and girdles began to have nipped-in waistlines instead of the natural ones. This innovation caused the shape and fit of the corset to again be a concern of fashion. Lastex was developed in 1934, though a two-way stretch fabric pantie girdle was shown in 1931.

³⁸ Crawford and Guernsey, op. cit., p. 29.

³⁹ Cohn, op. cit., pp. 380, 381.

PLATE 15

Corsets of 1930 to 1940

- 1. Corset of 1930 to 1940. Corset of 1930 to 1940. Corset of 1930 to 1940.
- 2. Corset of 1930 to 1940. Corset of 1930 to 1940. Corset of 1930 to 1940.
- 3. Corset of 1930 to 1940. Corset of 1930 to 1940. Corset of 1930 to 1940.
- 4. Corset of 1930 to 1940. Corset of 1930 to 1940. Corset of 1930 to 1940.
- 5. Corset of 1930 to 1940. Corset of 1930 to 1940. Corset of 1930 to 1940.
- 6. Corset of 1930 to 1940. Corset of 1930 to 1940. Corset of 1930 to 1940.

Description of PLATE 15

- a. Corset with slide fastener to give the perfectly smooth contour. October, 1937, Ladies Home Journal.
- b. Moldette corset. October, 1937, Ladies Home Journal.
- c. Girdle made for sports wear. November, 1937, Ladies Home Journal.
- d. Combination with a slide fastener creates the hourglass figure. November, 1937, Ladies Home Journal.
- e. Spencer corset and bandeau. November, 1937, Ladies Home Journal.
- f. Vassarette lastex girdle. June, 1937, Ladies Home Journal.

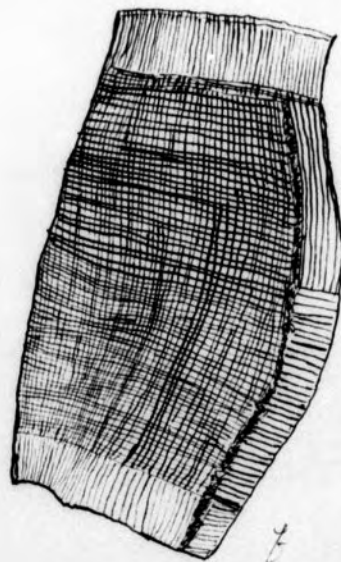
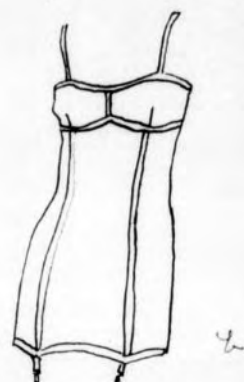


PLATE 16

Other Undergarments of
1930 to 1940

Description of PLATE 16

- a. Stepin chemise teddy. May, 1930, Woman's Home Companion.
- b. French combination of chemise and drawers. May, 1930, Woman's Home Companion.
- c. Combination chemise and teddy with a drape in the back. May, 1930, Woman's Home Companion.
- d. Bandeau. May, 1930, Woman's Home Companion.
- e. Combination brassiere, chemise, and bloomers. June, 1930, Woman's Home Companion.
- f. Open-legged stepins. April, 1930, Woman's Home Companion.
- g. Combination brassiere, drawers, and chemise. April, 1930, Woman's Home Companion.
- h. Bandeau. April, 1930, Woman's Home Companion.
- i. Drawers and brassiere. April, 1930, Woman's Home Companion.
- j. Under-vest. May, 1930, Woman's Home Companion.
- k. Pantie sewed on a waist band. November, 1937, Woman's Home Companion.
- l. Brassiere. November, 1937, Woman's Home Companion.
- m. Panties with bands of lace at legs, and sewed on a waist band. November, 1937, Woman's Home Companion.
- n. Brassiere. November, 1937, Woman's Home Companion.



PLATE 16

Slips were shaped like the frock, and fitted the natural waist. One style of a combination had a brassiere top and a shaped band at the waist to which drawers were attached, thus combining the three garments. These were especially popular for evening.

The change in underwear fashions in 1935 would have been considered widely impossible for respectable women in 1905. The word drawers had been dropped and by whatever name this garment was called, its essential virtue was that it must be scanty. Some of the advertisement captions in the Sears Roebuck catalog as cited by Cohn were:

"Sears Briefs! Sleeks! Smoother! Skin-Light! Skin-Tight!"⁴⁰

"Knit Rayon Panty and Bandeau Set. Cuddles, clings and flatters, and is young and gay looking." In 1905, the catalog would not have dreamed of using such terms to describe drawers, but in 1935 it emphasizes again and again that scantiness and skintightness of the underwear was demanded by women, whether on the farm or in the city.

"Little Britches. They Fit Without A Wrinkle! Brief Panties--light as a feather. Beautifully tailored to fit your body like a silk glove. . . . Or, "The Briefest little Brief you ever did see! It hugs you tight--stretches and "breathes" when you do! Very Comfy! . . ."

Ginger Rogers, kindly letting other women in on one of the secrets of her success, wears the same panties that are in the catalog, and since they cost only forty-five cents, millions of girls may dress like their heroine. "Ginger Rogers Lace Panties. No wonder Ginger Rogers chose this clever little panty for herself! Three rows of the sweetest lace trim at the bottom."

Miss Rogers's colleague, Miss Loretta Young, not to be outdone in generosity, lends the prestige of her name to a "combination that takes the place of four garments: panty, brassiere, girdle, and vest. Loretta Young is keen about this 4-in-1 combination--says it is all she needs to wear under most dresses."⁴¹

⁴⁰ Sears Roebuck Catalog as cited by David L. Cohn, The Good Old Days (New York: Simon and Schuster, 1940), p. 388.

⁴¹ Cohn, op. cit., pp. 388, 389.

In 1932, the kickernick Manufacturers advertised bloomers with or without elastic, ranging in price from \$1.00 to \$3.50. The same year, stepins with open legs are offered to the public. The combinettes, a combination of the vest and bloomer was advertised as being complete underdress for the woman who did not require a brassiere. They were designed in either the open leg or the cuff knee variety.

This period spanned the heart of the depression, yet no change of fashion seems to be immediately derived from it. Clothing, however, did become simpler in ornamentation, and more somber in color. Around 1928 the textile manufacturers had become alarmed at the small amount of fabric sold, due in part to the skimpy styles, and prevailed upon designers to create costumes that would require more material.

The Stock Market crashed in the fall of 1929. For the next three years the ensuing depression cut deeply into the life of the United States. Efforts made by the Republican party to curb the depression, met with failure. According to Kirkland, Hoover abjured the sanction of power, and therefore relied upon cooperation, which did not stand the strains of greed, self-interest, and overwhelming economic necessity. The year of 1933 witnessed the beginning of a new political administration, and a slow start to recovery from the depression. As the country began to recover from the depression, skirts grew longer, the waistline again changed from the normal with emphasis on a smaller waist measurement, and the bust and hips grew in importance.

The official opening of the American clothing season of 1939 was the week after Labor Day. This was also the week in which the European war began. The showing of French imported clothes and American-made designs

were staged as usual. The feature that drew the most attention was Mainbocher's wasp-waist corset.

The Softened Silhouette--1940 to 1947

Economic conditions created by the beginning of World War II promoted acceptance of the wasp-waist silhouette introduced by Mainbocher in 1939.

The basic silhouette of the period was the free, naturally curved Greek one. Free supple lines, and freedom from constraint, were characteristic of the garments worn over the ideally curved figure. Emphasis was placed on broad shoulders, a fully curved bust, small waist and slim hips (Illustration VII).

After the United States entered World War II there was a constant drive to conserve clothes. The prevailing mode in the cut of new garments was maintained, with only minor changes in details. A generous shoulder line, high armseye, and adequate looseness of the garments of this period gave room for movement of the wearer and reduced the strain on fabric. The restrictions of the War Production Board regulated the width and length of the skirt, and the amount of cloth that could be used for trimming in such features as cuffs, patch pockets, hoods, and sleeves. The width of the hem of a well-made dress was two inches, but the skimpier ones used only a one-inch hem. One pocket could be used for trimming but could not be larger than eight inches square.

Women all over the United States donned uniforms, either for work in factories or for the armed service. The "sweater girl" became a national figure during this period. The sweater was often worn with suits in opposition to the uniformity and mannishness of dress styles required by



ILLUSTRATION VII

The Softened Silhouette

American Number Vogue
February, 1945

circumstances. In contrast to the mannish uniforms required for war or civilian work, the evening wear became extremely feminine with a suggestion of the flowing Grecian effect.

Of great importance in helping create the fashion silhouette was the brassiere and the girdle, or corset. The brassiere was designed to uplift and create a separation of the breast. The contour desired for the breast was full and pointed. These garments were made of rayon and silk, cotton, lastex, and nylon was also introduced. The prices for brassieres ranged from about \$1.00 to \$2.50 (Illustrated in Plate 17).

The foundation garments were constructed to give a long, unbroken, curved torso (Plate 18). Corsets and girdles were built a little above the waist to nip in the waistline. Pantie girdles were available in short lengths ending approximately at the beginning of the thigh, or longer lengths ending as low as mid-way above the knee. A step-in corset, slide fastened, or a laced corset were available. A foundation garment combining the corset and the up-lift brassiere were worn, but more generally for evening rather than daytime wear.

By 1940 all corsets were available in nylon taffeta, marquisette, satin and lace, and batiste. Elasticized nylon leno, nylon power net, and cotton lastex were also used. These fabrics continued to be used throughout the period of 1940 to 1947. Feather-weight girdles of net woven with lastex and shaped with front panels of lace and batiste were popular among the college girls. They also liked all-in-one garments of net with lastex and a rayon batiste front panel.

The panties of the 40's were made of tricot nylon, rayon or silk. They were made to fit the figure without adding additional bulk. Younger girls wore scanties or briefs which extended only to the beginning of the

PLATE 17

PLATE 17

Brassieres, Panties, and
Slips of 1940 to 1947

Description of PLATE 17

- a. Brassiere knitted for smooth fit--like a stocking. February, 1942, Vogue.
- b. Hollywood Maxwell adjustable brassiere with a stitched cup. February, 1942, Vogue.
- c. Rayon panties. February, 1942, Vogue.
- d. Bali Bow brassiere of nylon net. Needs no ironing. February, 1942, Vogue.
- e. Brassiere of black nylon net. February, 1942, Vogue.
- f. Maiden form brassiere of nylon marquisette with an easily adjustable back. February, 1942, Vogue.
- g. Long brassiere for unbroken lines. February, 1942, Vogue.
- h. Non-run rayon tricot stepins. February, 1946, Vogue.
- i. Rayon satin, tailored slip. Designed to stay in place. February, 1942, Vogue.
- j. Soft, lovely feeling rayon crepe slip. February, 1942, Vogue.
- k. Silk and rayon satin slip trimmed with lace. February, 1942, Vogue.

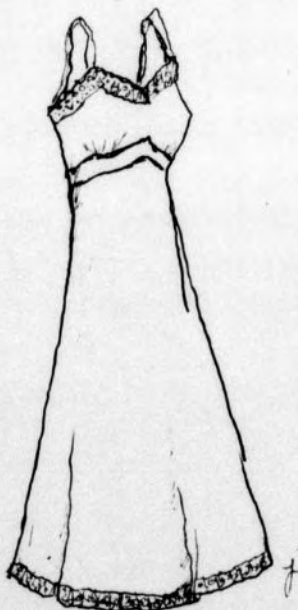
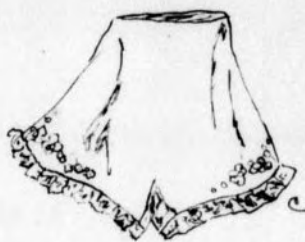


PLATE 17

PLATE 18

Girdles and Corsets of
1940 to 1947

Description of PLATE 18

- a. Pantie-girdle with a double panel front of nylon and lastex. February, 1942, Vogue.
- b. For waist-line control--three-inch band on this pantie girdle. Made of lastex with satin and net. Slide fastener. February, 1942, Vogue.
- c. A feather-boned pantie-girdle made with one seam to insure smooth lines. February, 1942, Vogue.
- d. Two-way stretch girdle of elastic knit. February, 1946, Vogue.
- e. Pantie-girdle with two-way stretch side panels. February, 1946, Vogue.
- f. A very unrestricting pantie-girdle of fine net. Leg-bands and waist-band keep it firmly in place. February, 1942, Vogue.
- g. Combination corset and brassiere. Diagonal panels of elastic satin hold up abdomen. February, 1942, Vogue.
- h. Sleek, knitted silk girdle. February, 1946, Vogue.
- i. Net Lastex two-way stretch girdle with lace insets. February, 1946, Vogue.
- j. Sleek rayon satin pantie to wear under jersey or satin. February, 1946, Vogue.
- k. Girdle with double panel front section and a long torso. January, 1942, Vogue.
- l. Corset with six-way control. November, 1941, Vogue.
- m. Foundation garment of silk satin, and hand woven, chiffon weight, elastic. February, 1947, Vogue.



PLATE 18

thigh. Older women preferred a longer leg. During the war elastic was difficult to obtain and the panties were fastened by buttons.

The sheath skirts of this period called for very narrow slips with restrained trimming to make as little bulk as possible. Another reason for the popularity of tailored slips was the shortage of trimmings in a good quality. The bias cut slip continued to be popular. Nylon, rayon, pure silk, and cotton, were used in the construction of slips.

The greatest influence on dress during this period was World War II. American women joined the armed services, or did other war work. More women than ever before were employed outside their homes. Those who did not have a job fulltime, worked with the volunteer groups. This rapid change of pace in living demanded more freedom of movement and the clothes were designed with this in mind.

Just as it affected other fashion industries, the fall of Paris left a mark on the American foundation garment industry. One of the most important sources of design was cut off. American manufacturers had to depend upon their own ingenuity. Also substitutions must be found for the French elastic and lace, so vital to the industry. To meet this crisis, two new materials were produced to replace the elastic, "latex," and "laton covered with nylon." Machine-made Alencon and Valenciennes type laces were used for trimming. England supplied the cotton net used for brassieres and also the rayon net which formerly came from France.

The New Look--1947 to 1950

In 1947 Dior introduced the New Look which was an exaggerated feminine silhouette. The requirements for this silhouette were a full rounded bosom, small waistline, properly accented, and rounded hips. The

skirts became ankle length, and the majority were very full, however, the sheath skirt was still considered fashionable (Illustration VIII).

Vogue magazine speaks of the curving lines of fashion as being the result of a revolution in clothes-beneath-clothes. The most important foundation garment was the waist-liner (Plate 19). This was a waist cincher either worn separately, or combined with a brassiere, or a girdle, or even a petticoat. Rayon, satin, and taffeta were used in these garments. Bones were added to the strapless brassiere and waist-liner combination. These combinations ranged in price from \$8 for the girdle combination, \$11 for the petticoat waist-liner, to \$15 for the brassiere with a built-up waist-liner.

The construction of separate girdles and corsets changed little from those worn in the period of 1940 to 1947. Rubber was again available, and elastic was incorporated in the manufacturing of these garments. With the improvement and increased availability of nylon, its importance in the foundation industry mounted. Rayon and cotton lace and rayon satin were still used also. Strapless brassieres were lightly boned to give them support. Pads to be placed inside the brassieres were made of foam rubber. Later in the period, padding was more often built into the brassiere.

The petticoat was reintroduced in the period of 1947 to 1950, not as an additional fashion but as an intrinsic part of the full skirt (Plate 20). The January, 1948, issue of Vogue stated that the purpose of the petticoat was to eulogize the shape of the skirt, to flash colour, and to add frivolity with the use of lace at the hem. Once again the sound of rustling petticoats was important in the world of fashion. The petticoats were gathered or gored on an elastic band, with rows of ruffles or lace

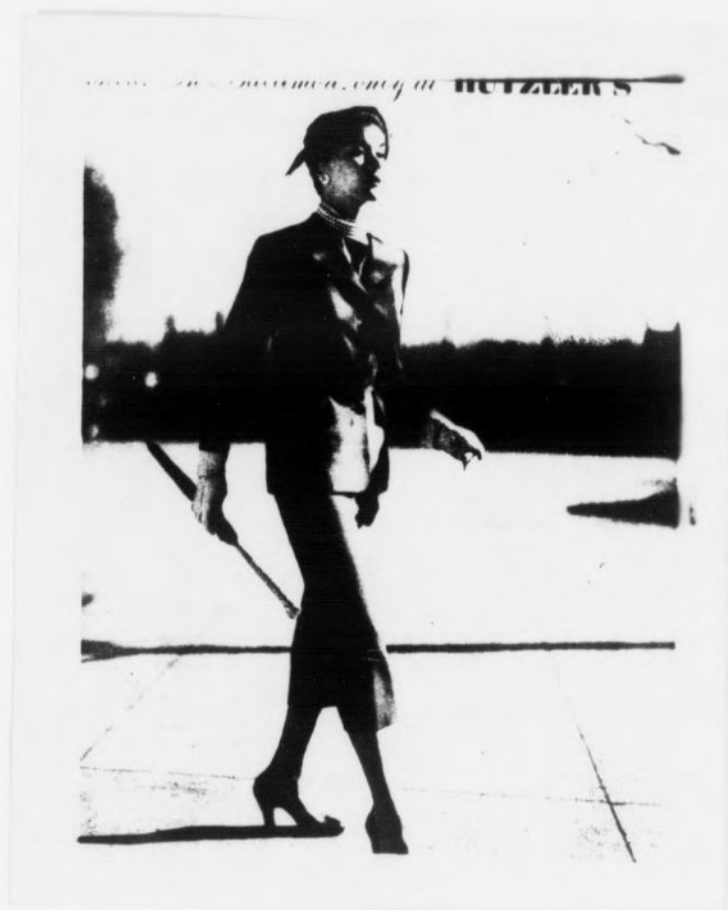


ILLUSTRATION VIII

The New Look

American Number Vogue
February, 1950

PLATE 19

Waist-liners and Corsets
of 1947 to 1950

1. All-in-one corset, made of rayon satin and elastic. March, 1948. Figure.
2. Hourglass corset with two-way stretch and a built-up waistline. March, 1948. Figure.
3. Bra-style, waist-liner construction, made of seersucker and boned to give it support. March, 1948. Figure.
4. Waist-liner, elastic construction, made of rayon satin and cotton elastic. February, 1948. Figure.
5. Bond, strapless corset. February, 1948. Figure.
6. All-in-one foundation garment. February, 1948. Figure.

Description of PLATE 19

- a. All-in-one combination. Cut to fit. March, 1948, Vogue.
- b. Waist-liner girdle made of rayon satin and elastic. March, 1948, Vogue.
- c. Hourglass girdle with two-way stretch and a built up waistline. March, 1948, Vogue.
- d. Brassiere, waist-liner combination. Made of English net and boned to give it support. March, 1948, Vogue.
- e. Waist-liner, girdle combination. Made of nylon satin and chiffon elastic. February, 1948, Vogue.
- f. Boned, strapless corset. February, 1948, Vogue.
- g. All-in-one foundation garment. February, 1948, Vogue.

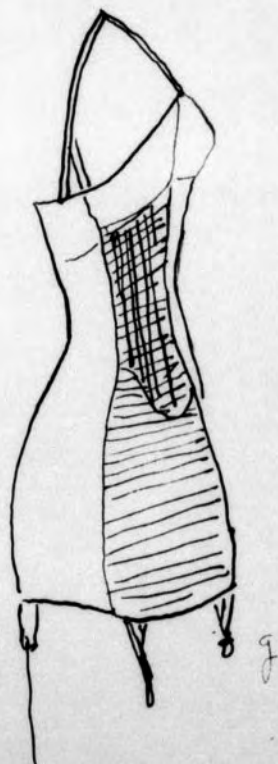
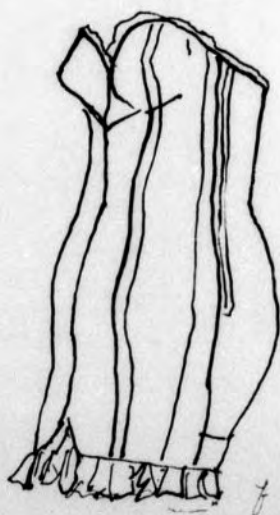
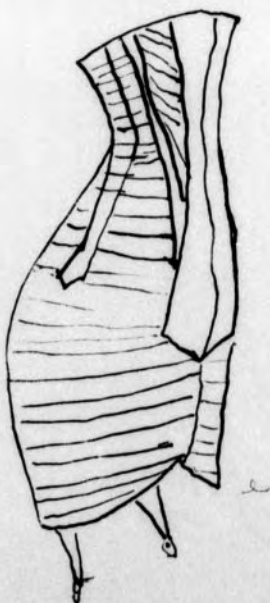
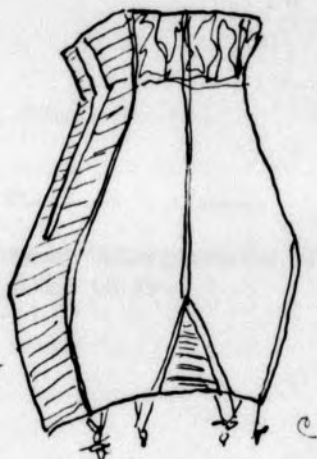
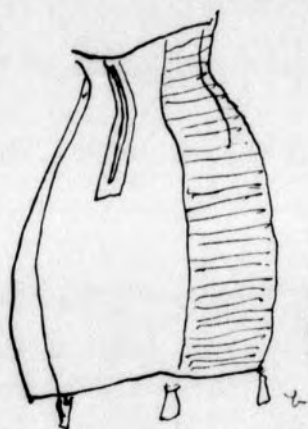
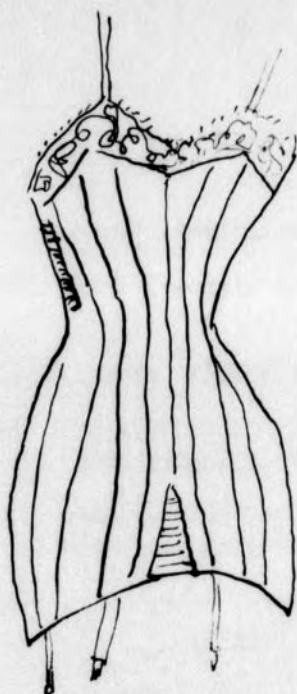


PLATE 19

Description of Plate 20

- a. Boxed, strapless bralette. March, 1948, Volume.
 b. Lightly boned strapless bralette with elastic in the back. March, 1948, Volume.

PLATE 20

Other Undergarments of
1947 to 1950

- a. Bralette with a lace top edge. Made of cotton lace with panels of white elastic. June, 1948, Volume.
 b. Cotton bralette which appears to be a small white elastic. June, 1948, Volume.
 c. Low-cut cotton bralette with elastic edge. June, 1948, Volume.
 d. Bralette described as minimal undergarment, effectively wired. June, 1948, Volume.
 e. Low-cut bralette of nylon net with elasticized edges. June, 1948, Volume.
 f. Bralette of nylon net with elasticized edges. June, 1948, Volume.

Description of PLATE 20

- a. Boned, strapless brassiere. March, 1948, Vogue.
- b. Lightly boned strapless with elastic in the back. March, 1948, Vogue.
- c. Camisole-covered brassiere. March, 1948, Vogue.
- d. Strapless with a long torso fit. Made of cotton lace with panels of satin elastic. June, 1948, Vogue.
- e. Cotton strapless which tapers to a small waistline. Made of light elastic. June, 1948, Vogue.
- f. Low-cut cotton brassiere with stitched cups. June, 1948, Vogue.
- g. Brassiere described as minimal undercover, effectively wired. June, 1948, Vogue.
- h. Low-cut brassiere of nylon net with elasticized stays. June, 1948, Vogue.
- i. Brassiere of nylon marquisette with circular stitched cups. June, 1948, Vogue.



PLATE 20

trimming at the bottom. The petticoat attached to a camisole top was also introduced. The strapless slip to be worn with bare top dresses became important during this period. Usually it was intricately boned, although sometimes only a drawstring was used. The bias-cut fitted slip continued to be worn under sheath dresses. There was a wide choice of fabrics in slips and petticoats. Nylon in all probability was the most popular fabric, but rayon, pure silk, and cotton were also used.

The panties did not change in style from the early 40's but narrow elastic lace was used in the legs and the waist; in the later part of the period they were more elaborately trimmed. Tricot nylon, rayon or silk were the most popular fabrics chosen for panties (Plate 21).

These styles of underwear and foundation garments were the forerunners of the contemporary styles. One of the most amusing outgrowths seems to be the up-lifted pantie girdle of Dior which helped create the young, up-lifted, rounded derriere.

Description of PLATE 21

- a. Wide, circular petticoat with a flounce at the hem. Made of taffeta. January, 1948, Vogue.
- b. Slip with full skirt. Flounce at the hem looped with ribbon. March, 1948, Vogue.
- c. Gathered white organdie petticoat, full over the hips. January, 1948, Vogue.
- d. Princess-line slip. March, 1948, Vogue.
- e. Circular petticoat sewed onto a v-shaped waistband. The ruffle is made of batiste. January, 1948, Vogue.
- f. Bemberg rayon Princess slip. March, 1948, Vogue.
- g. Slip with a camisole top. March, 1948, Vogue.

PLATE 21

Other Undergarments
of 1947 to 1950

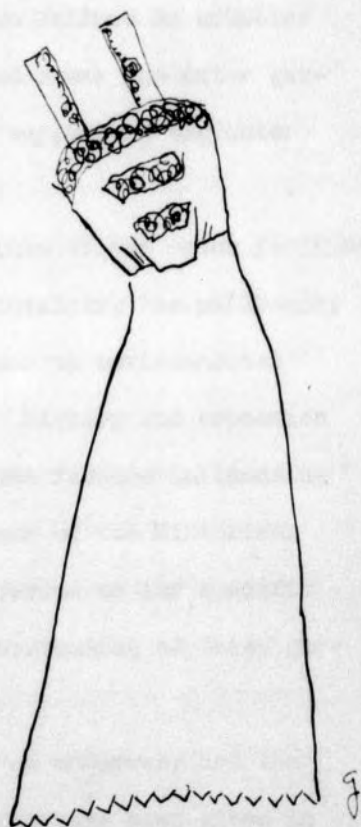
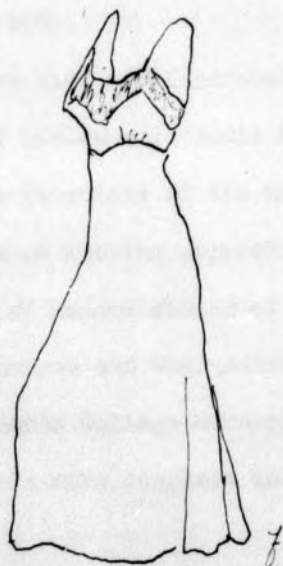
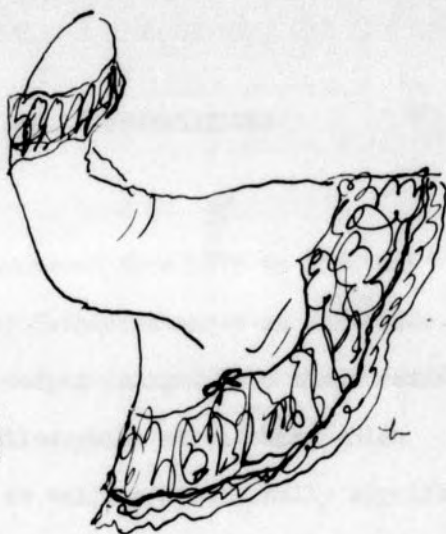
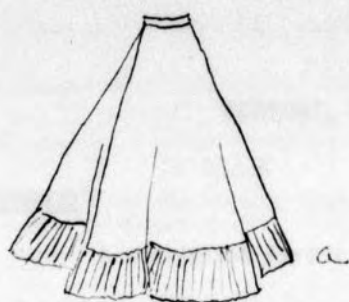


PLATE 21

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

A survey of American women's underwear from 1875 to 1950 was undertaken with the purpose of recording fashion changes in underwear and foundation garments, and to give a deeper insight into their relationship to the fashion silhouette. Philosophies of clothing which affected the silhouette were reviewed, as well as historically significant events of the period.

Underwear and foundation garments have been defined as articles of clothing which are concealed or mainly concealed under the outer garment. Another criteria for these garments is the support of the outer garments or some part of the body.

Historic costume books have provided sketches of the outer fashions worn with particular types of underwear. Books containing the philosophy of clothing have recorded the reactions of the human to environmental situations--as expressed through wearing apparel. History and economics books gave a broadened scope of understanding of the factors influencing the silhouette. Fashion magazines and the underwear of the Historical Costume Collection of the Woman's College were referred to for specific examples of underwear to give a more complete understanding of these garments.

An explanation of terminology, the effect on underwear and the influence of world affairs on the underwear fashions have been given in

Chapter II. In this chapter it was pointed out that the fashionable silhouette often does not resemble the human form. It is then the duty of the underwear and foundation garments to build the framework necessary for this silhouette. Undergarments help to fulfill one of the purposes of clothes--that of attracting the opposite sex. Each change in the fashion silhouette produces a corresponding change in the foundation garments. The mores and events of the times are mirrored in the fashion silhouette. As these factors change the basic silhouette, they in turn change the quantity and type of underwear worn.

The demands of the various civilizations have created their own unique requirements to be filled by clothing. The ancient Cretans needed support for their bodies, because of their athletic interests. This need was met by garments cut to give support and by the use of heavy rings worn around the body. The Grecian women used foundation garments to enhance their charms more than for athletic purposes.

The records of undergarments during the beginning of the dark ages are obscure, and when records of underclothing again appeared, about the 5th century, they seemed to be used for utilitarian purposes rather than for decorative ones.

During the Medieval Period the natural figure was followed and the undergarments helped to emphasize the natural curves. Lacing was incorporated into the outside dress during the 14th century to give the desired shape to the figure.

By the end of the 15th century there was a change in silhouette to a broad straight look. A heavy underbodice was worn to keep the outer garment tight and straight.

As civilization became more complex the necessity for showing wealth and position through ornamentation or dress spread to include underwear.

The quality of garments worn under the outer clothes, and the quantity of them, as well as the decoration expressed the wearer's economic state.

The farthingale, which was introduced from Spain in the 15th century, produced a conically shaped skirt. From this period to the time of the French Revolution the size of the skirt, and the placement of the fullness fluctuated between moderately large and enormous. Hoopskirts, crinolines and paniers were all used during one silhouette period or another.

At the same time and as the width of the skirts changed, the waist gradually became smaller, and decreased to a measurement of 13 inches. The garments used to obtain these dimensions varied from iron corsets to heavily boned bodices.

With the coming of the French Revolution in 1789 extravagance and exaggeration of dress disappeared. There was a revival of neo-classical styles. This period is noteworthy for the complete absence of stays. The clothes were made of extremely sheer fabrics and little underwear was worn.

The Empire period was accompanied by the return of stays, and in the year 1823 the waist was small enough to be measured with two hands. Corsets were boned and laced and several petticoats were worn. The silhouette remained basically the same until the introduction of the bustle around 1860.

Major changes in underwear were few, but none the less monumental. In the late 1840's a new cut was introduced in the foundation industry which produced a lighter-weight corset. The corset was made with seven to thirteen separate pieces, each shaped in at the waistline.

The horsehair crinoline was introduced in 1855. It was later replaced by metal hoops shaped like a cage. This device was introduced to

hold out the skirts adequately and at the same time relieve some of the pressure around the waist.

The advent of drawers to the costume was established by the middle of the 60's.

The discussion in Chapter IV relates in graphic pictures the ascendancy, climax, and denouement of the eight silhouettes of the period from 1875 to 1950. The bustle silhouette came into favor in the 1870's. Its ascent to the highest point of popularity and greatest size was marked with accelerations and reversals. In the late 70's the bustle became only a crinoline. In 1885 the bustle reached its peak in popularity and during this period, trains were added to the skirt. To counterbalance the train, corsets were reshaped to throw the bust forward. The corsets were heavily boned with steel and reached from the armpits to the fullest part of the wearer's hips, creating the hourglass figure. Tight lacing was an obsession of the age and could not be dispensed with by a "lady" any more than the dozens of layers of undergarments, which helped create the silhouette. A chemise, corset, corset cover, drawers, bustle, a short flannel petticoat and several long petticoats were worn during this period. Later, union suits were added to the underwear.

The bell skirt silhouette was a transitional period between the bustle and the sheath or tubular gown. A wasp waist, one of the requirements of the silhouette, was obtained by tight lacing. The construction of the corset remained basically the same. Hose supporters were attached to many of the corsets.

The petticoat was important for the support it gave the skirt and also for the rustling sounds produced. The petticoats held the skirt out in bell shape.

Other undergarments worn during this period include the union-suit, knitted vest, chemise, and knickerbocker drawers.

With the beginning of the century a completely new mental attitude toward life opened up. Education, travel, and entrance into the business world opened new fields of speculation for the American woman, and played a vital part in revolutionizing dress.

At the turn of the century a corset was introduced which supported the abdomen from below. The front was made absolutely straight by a rigid busk. The result of this corset was to produce the Grecian bend which was a term used to describe the angle at which the women carried their bodies.

Another step in the evolution of modern under-garments, was the umbrella drawers. They were very full and aided in creating an illusion of large hips. Cominations of different undergarments were worn during this period. The drawers might be sewed to the petticoat, or, to a vest.

The advancement of scientific knowledge led to progress in the fight against tight lacing during this period. Scientific knowledge backed up the statements of the harmfulness of tight lacing.

The period of 1910 to 1917 was one of variety. The fashion trends of the period spent themselves lavishly in every direction. The hobble skirt was the silhouette more universally accepted.

There was an increase in the waistline and corsets became more sensible with the elimination of heavy boning. The teddy was introduced in 1915 and by 1916 the corset cover gave way to the brassiere. The undergarments grew more scanty and clinging so that they would not interfere with the lines of the silhouette.

The period of unrest and experimentation of 1917 to 1930 became characterized by the flapper silhouette. From the gradual beginning of

change observed in the last part of the prior period, the silhouette reached the peak of its revolutionary characteristics in 1925 when the skirt was little more than a flounce.

If worn at all, the corsets were lightly boned. The wearing of bust confiners and the binding of the bust with a strip of fabric became a general practice. During this period bloomers came into prominence. The modern slip was introduced in the 20's.

The feminine silhouette of 1930 to 1940 sponsored a return to the natural waistline. The bosom returned, the shoulder line became square, and the hem descended.

In the 30's the corset and brassiere were either combined into one garment or the corset ended at the waist. Stepins with open legs were offered to the public in 1932. Panties of this period were advertised as brief and scanty.

This period spanned the heart of the depression, yet no change of fashion was derived from it. Authorities concur in the theory that emphasis placed on a large bust and hips is indicative of a period of stabilization. Emphasis on slim hips, with no bust, or a mannish figure is indicative of a period of uncertainty, and wars. In the 30's the bust reappeared, but the hips remain slim. This could be interpreted as a tendency toward stability with tensions present in the background.

The silhouette of 1940 to 1947 was one basically free from constraint and a return to the Grecian form. The skirts went back up to the knee, and emphasis was placed on broad shoulders, a full, rounded bust, and slim hips.

With the entrance of the United States into World War II, American women donned uniforms or tailored clothes for day wear, and ultra-feminine clothes for evening.

The brassiere was designed to uplift and create a separation of the breast. The foundation garments were constructed to give a long, unbroken curved torso. Corsets and girdles were built a little above the waistline. The panties were made to fit the figure without adding additional bulk. The slips were narrow with a restrained amount of trimming.

Nylon was introduced into the undergarment industry. By 1941 it was available in almost any garment.

In 1947 the accent was on the exaggerated feminine silhouette. The ideal figure had a full rounded bosom, a small waistline, and rounded hips. The shoulder line was natural and the skirt became ankle length.

The waist-liner was the most important innovation of the foundation garment industry. This could be obtained in a combination garment with a brassiere, a petticoat, or a girdle.

Petticoats were important because of their support to the full skirts. The strapless brassiere enjoyed popularity because of the rise of sun dresses.

Conclusions

From this study the following conclusions were drawn:

1. Fashions in undergarments appear to be as volatile as fashions in outer garments.
2. Undergarments change in style in direct relation to the support needed to create the silhouette.
3. The customs in regard to wearing underwear change as the status and activities of women change.
4. Underwear, in part, fulfills the basic reasons for the wearing of clothes.

Recommendations

It is hereby recommended on the basis of the research for this study that the Historical Collection of Undergarments of the Woman's College of the University of North Carolina be continued and strengthened. The addition of garments in greater variety for the periods before the flapper era is needed.

A plan should be formulated for the acquisition of contemporary garments which may in the future be of historical value and not likely to be accessible through donations.

It is also hoped that further attention will be directed toward the use and exhibiting of garments in this collection.

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